

22 APRIL 1964 2s.6d.

tatler

& BYSTANDER



FENCING:
ART
INTO
SPORT



Your Passport to Beauty



Discover a new world of beauty with Coty. Here at your fingertips, a complete range of exquisite products: up-to-the-minute and fun to use! Coty give you maximum scope to experiment with exciting new shades and effects—to build up a gay, practical wardrobe of all your beauty needs. For round-the-clock loveliness use:

Light & Lovely (3-in-1 make-up) 7/9 • Instant Beauty (liquid base) 6/- • Sub-Tint (cream base) 3/-, 5/9
Airspun Beauty Powder 5/9 • Coty Cream Powder 5/6, 11/6 • Lipstick 4/6, 6/6 • Nail Enamel 5/9, 7/9

Coty

COTY GIVES BEAUTY AN EXQUISITE NEW MEANING

tatler

AND BYSTANDER / VOLUME 252 / NUMBER 3269

EDITOR
JOHN OLIVER

GOING PLACES	197	In Britain
	198	Abroad: <i>by Doone Beal</i>
	200	To eat: <i>by John Baker White</i>
SOCIAL	203	The wedding of Miss Jenny Price and Mr. Walter Gilbey
	205	The wedding of the Hon. Caroline Nelson and Mr. Michael Ford
	206	The Hambledon Junior Hunt Ball
	207	Muriel Bowen's column
	208	Debutante cocktails in London
	209	Letter from Scotland
FEATURES	210	Dona Amalia's children: <i>by J. Roger Baker, photographs by Romano Cagnoni</i>
	213	If the dress fits: <i>photographs by Barry Swaebe</i>
	216	Fencing—art into sport: <i>by J. Roger Baker, photographs by Iain Stewart Macmillan</i>
GOOD LOOKS	222	Spring revelation: <i>by Elizabeth Williamson</i>
FASHION	223	How to make headlines: <i>by Unity Barnes, photographs by Barry Lategan</i>
VERDICTS	231	On plays: <i>by Pat Wallace</i>
	232	On films: <i>by Elspeth Grant</i>
	233	On books: <i>by Oliver Warner</i>
	233	On records: <i>by Gerald Lascelles</i>
	234	On galleries: <i>by Robert Wraight</i>
	234	On opera: <i>by J. Roger Baker</i>
MOTORING	237	Ford comes full circle: <i>by Dudley Noble</i>
DINING IN	238	Aftermath of a joint: <i>by Helen Burke</i>
MAN'S WORLD	240	Practical piraticals: <i>by David Morton</i>
ANTIQUES	242	Bronze-age revival: <i>by Albert Adair</i>



Formal salute in Barry Warner's cover picture is a stylistic link between fencing as a pre-19th century art and as one of the most vigorously growing of modern sports. J. Roger Baker investigates 20th-century swordplay, page 216 onwards, with pictures by Iain Stewart Macmillan. The cover girl was equipped for fencing by Lillywhites of Piccadilly. She wears a jacket (£4 13s. 6d.), trousers (63s.), a glove (24s.), carries her mask (£2 16s. 9d.) and her foil (34s. 9d.). Her costume is completed by long white socks (from 9s. 9d.) and Blue Flash tennis shoes (27s. 11d.).

Postage: Inland, 4½d. Foreign, 6½d. Registered as a newspaper for transmission in the United Kingdom. **Subscription rates:** Great Britain and Eire: 52 issues plus Christmas number, £7 14s.; 26 issues plus Christmas number, £3 19s.; without Christmas number, £3 15s.; 13 issues (no extras), £1 18s. Canada: 52 issues plus Christmas number, £8 10s.; 26 issues plus Christmas number, £4 7s.; without Christmas number, £4 3s.; 13 issues (no extras), £2 1s. 6d. Elsewhere abroad: 52 issues plus Christmas number, £8 10s.; 26 issues plus Christmas number, £4 7s.; without Christmas number, £4 3s.; 13 issues (no extras), £2 1s. 6d. U.S.A. (residents): 52 issues plus Christmas number, \$24.00; 26 issues plus Christmas number, \$13.00; without, \$12.00; 13 issues (no extras), \$6.00. © 1964 Illustrated Newspapers Ltd., 13 John Adam Street, London W.C.2 (TRAfalgar 7020).



WHAT MAKES A PEN WORTH FIFTY GUINEAS?

THAT DEPENDS ON YOU

This pen is the 18-carat gold Parker 61. At fifty guineas, it is Parker's most expensive pen.

Is it worth fifty guineas? That depends on you.

If you are the kind of person who gains lasting pleasure from a beautiful object beautifully made; if you can appreciate a pen that writes cleanly, clearly, infallibly, that fills itself swiftly, simply and ingeniously: then you should certainly own a Parker 61.

And if you move in a world where precious objects are commonplace and luxury the everyday thing, then you would probably prefer your Parker 61 to be sheathed in 18-carat gold. To you, this pen would be well worth the fifty guineas it costs; as, too, would the matching ball-pen and pencil at thirty-two guineas each.

LESS GOLD, LESS MONEY

For only twenty-five guineas you can buy the Parker 61 in 9-carat gold. Or for ten guineas, the 'Insignia' in all rolled gold. There are ball-pens and pencils to match

these, too. (9-carat gold, fifteen guineas; 'Insignia', five guineas.)

But before you decide exactly which Parker is for you, or for someone important to you, go to your Parker dealer (a jeweller, a stationer or a department store). Look at the Parker pens he has. Feel them in your hand. Write with them.

Parker have made only a limited number of their 61 pens in 18-carat gold. Go soon and see them.

P.S. You may not find the 18-carat gold Parker 61 in every dealer's; but every dealer can get you one within a very few days.

By appointment to
H.M. The Queen
Manufacturers of
pens and ink



Parker 61



THE PARKER PEN COMPANY LIMITED • MAKERS OF THE WORLD'S MOST-WANTED PENS • BUSH HOUSE • LONDON W.C.2

Hudson's Bay Company

FUR SALES INCORPORATED

TELEPHONE - PENN 6 - 4230
CABLES - NEXOMA NEW YORK

151 WEST 30TH STREET • NEW YORK 1, N. Y.

March 4, 1964

Mr. Maxwell Croft
Maxwell Croft & Co.
105-106 New Bond Street
London W. 1, England

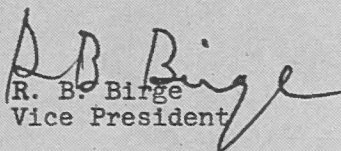
Dear Maxwell:

I must congratulate you on your successes in this season's fur auctions held here in New York.

For the second year running you have secured some of the very finest Tourmaline, Aeolian and Azurene Violet pelts that we had to offer.

It is good to know that America's prize minks will carry the Maxwell Croft label.

Cordially yours,


R. B. Birge
Vice President

Prizemink, Maxwell Croft and a letter from the Hudson's Bay Company

Pelts without peer. Three 'parcels' of prize mink pelts, unequalled for lustre and quality anywhere in the world. Maxwell Croft's 'coup de mink' at the Hudson's Bay fur auctions is one of those happy occasions when a master furrier has secured the very finest mink with which to work. If you would like to see coats, jackets and wraps made from these unique Emba Tourmaline, Aeolian and Azurene Violet prize mink pelts, call soon at Maxwell Croft's Bond Street showrooms.

MAXWELL CROFT: 105-106 New Bond Street, London, W.1. Tel: MAYfair 6226. Also at Milsom Street, Bath.



NEW FROM AMERICA

A collection of easy-care lingerie created to stay crisp and lovely

Dacron-and-cotton, the newest American lingerie fabric, plays a big part in Debenham & Freebody's latest collection. Its gossamer looks deceive, for this fabric washes and wears in an entirely practical way. You can see Dacron-and-cotton in petticoats, in slips, in peignoir-and-nightdress sets, all drip-dry and absolutely non-cling. See all the American lingerie, some in nylon, some in sheer cottons, on the first floor at Debenham & Freebody.

Peignoir, with matching nightdress in Dacron-and-cotton trimmed with embroidery batiste and lace. Small, medium or large size. In pink, sky or lemon. NIGHTDRESS 8 GNS. PEIGNOIR 10½ GNS.

Waltz-length nightdress in fine cotton, bias-cut to form the new "bell line". With embroidery in a daisy design. Medium or large size. In pink or sky. 4 GNS.

DEBENHAM & FREEBODY

WIGMORE STREET, LONDON, W.1. LANGHAM 4444



GOING PLACES

SOCIAL & SPORTING

The Queen Mother will attend a gala performance of *Love's Labour's Lost* at the Chichester Festival Theatre, 24 April, in aid of the St. John Ambulance Brigade, Sussex & Hants.

Bambino Ball. Assembly Rooms, Edinburgh, in aid of the Save the Children Fund, 24 April.

Country Sports Fair, Oakley Manor, near Basingstoke, 24 & 25 April.

Taplow Horse Show, Hill Farm, Taplow, 25 April.

Fashion Presentation of Wetherall sports clothes, Wetherall House, 198 Regent St., 7 p.m., 27 April, in aid of the Royal College of Nursing and National Council of Nurses. Champagne reception 6.30 p.m., (Tickets £2 2s., inclusive from R.C.N., 1a Henrietta Place, Cavendish Sq., W.1.)

Geranium Dance for young people, Anglo-Belgian Club, 6 Belgrave Square, 27 April, in aid of the Greater London Fund for the Blind.

2,000 Guinea's, Newmarket, 28 April.

Dinner Ball, the Dorchester, 28 April, in aid of research into the prevention of blindness. (Tickets, £3 3s., WAT 7743).

Prince Philip will attend the première of the film *The Finest Hours* at the Royal Festival

Hall, 29 April, in aid of the English Speaking Union Scholarships.

Inaugural Dinner in aid of the Phyllis Holman Richards' Babies Guest House appeal, Savoy, 29 April. (Details, Mrs. G. A. Russell, 6 St. Mary Abbot's Terrace, W.14.)

The Queen Mother will attend a concert at the Royal Festival Hall on 30 April, celebrating the London Symphony Orchestra's diamond jubilee.

Royal Wilts Yeomanry Ball, Bowood Park, Calne, 1 May.

Ball at Netley Hall, Much Wenlock, 1 May, in aid of the N.S.P.C.C. (Tickets £2 2s. from Mrs. C. S. Motley, Much Wenlock 346.)

Fashion House Group Collection, Celanese House, Hanover Square, 4 May, in aid of the Greater London Fund for the Blind. (Tickets, £3 3s. from Mrs. Vera Biggs, 2 Wyndham Place, W.1.)

Royal Academy Summer Exhibition opens at Burlington House, 2 May.

Cottage Homes Ball, the Dorchester, 4 May. (Details, Mr. D. Cave, MIL 7071.)

Queen Charlotte's Birthday Ball, Grosvenor House, 5 May. (Details, Miss Sykes, vic 8051.)

Pied Piper Ball, Hyde Park Hotel, 7 May, in aid of N.S.P.C.C. (Details, BEL 8271.)

Royal Caledonian Ball,

Grosvenor House, 11 May. (Details, GRO 6363.)

Red Hat Ball, Grosvenor House, 12 May. (Tickets, £3 10s., inc. dinner with wine, £1 10s. not inc. dinner, from Mrs. Robin Donald, FLA 4173.)

Theatre Ball, to celebrate R.A.D.A.'s Diamond Jubilee, Savoy, 21 May. Proceeds in aid of Oxfam and the Denville Hall Rest Home. (Tickets, £4 4s., inc. supper from Mrs. H. Rubin, 31 Pelham Court, S.W.3. KEN 9833.)

RACE MEETINGS

Flat: Pontefract, today; Epsom, today & 23; Sandown Park 24, 25; Redcar, 25; Birmingham, 27; Newmarket, 28, 29; Ripon, 29 April. **Steeplechasing:** Ludlow, today & 23; Wincanton, 23; Sandown, Stratford-on-Avon, Hexham, Wetherby, Bangor-on-Dee, 25 April; Hexham, Folkestone (United Hunts meeting), 27; Scone (Perth Hunt meeting) 29, 30 April.

CRICKET

M.C.C. v. Yorkshire, Lords, 29 April-1 May.

GREYHOUND RACING

Grand National, White City, 25 April.

MUSICAL

Royal Ballet, Covent Garden. *Napoli, Ballet Imperial, Flower*

Festival at Genzano, Rite of Spring, tonight; *The Dream, Images of Love, Hamlet,* 24, 28, 29 April; 7.30 p.m. *Coppelia,* 25 April, 2.15 p.m. (cov 1066.)

Covent Garden Opera. *A Midsummer Night's Dream,* 23, 25, 27, 30 April; *Falstaff,* 1, 4, 6 May, 7.30 p.m.

Royal Festival Hall. Philharmonia & Chorus, cond. Giulini, in Verdi's *Requiem,* 7.30 p.m., 26 April; Victoria De Los Angeles, (soprano), 8 p.m., 28 April. (WAT 3191.)

ART

Painting & Sculpture, 1954-1964. Tate Gallery. To 28 June. **Image of Shakespeare,** National Portrait Gallery, to end of June.

Shakespeare in Art. Arts Council Gallery, St. James's Square, to 9 May.

Anne Redpath, Lefevre Gallery, to 1 May.

Eton College Chapel embroideries, 73 Wimpole St., W.1., 5-8 May.

FESTIVALS

Isle of Man Music & Drama Festival, Douglas, 27 April to 2 May.

Tilford Bach Festival, Tilford, Surrey, 30 April-2 May.

St. John of Beverley Music Festival, Beverley, Yorks, 28 April-9 May.

FIRST NIGHTS

Questors, Ealing. *Brand,* tonight.

Shakespeare Memorial Theatre, Stratford-upon-Avon. *Richard II,* tonight.

Mermaid. *Macbeth,* tonight. *Lyric.* *She Loves Me,* 29 April. (Charity preview 28 April).

Drury Lane. Slask Company, 4 May.

Aldwych. Polish Contemporary Theatre, 5 May; Greek Art Theatre, 12 May; Moscow Art Theatre, 26 May.

BRIGGS by Graham



GOING PLACES

THE EUROPEAN TABLE

My copy of the 1964 edition of the Italian *Guide Michelin* arrived with a covering note: "In the eyes of the Michelin compilers, there is still no Italian restaurant which rates more than one star for its cuisine, and only 109 of them are rated this high." This figure represents a very small proportion of the total of 1,206 restaurants which are listed. I have probably enjoyed as many meals in Italy as I have in France, but what that enjoyment owed to overlooking a Renaissance palazzo, or a Bernini fountain, or to sitting at a table on the cobblestones of a particularly pretty port, or to the smell of a bunch of violets, was obviously a good deal too much, judged at least by the rigorous standards of French *haute cuisine*. (Heaven alone knows what the Michelin compilers would make of Greece.) However, not withstanding the usefulness of the Guide, it bears out what I have long held to be the truth: one cannot properly apply French culinary standards outside France. The only exception is Belgium, and Brussels especially, which, as I have remarked in the past, can on occasions equal and even surpass the Masters. Otherwise, one must judge by what is good of its kind.

The Spaniards and the Portuguese, whose cuisine is based on olive oil, cannot, with the exception of mayonnaise, make sauces: but are there more fragrant salt-sweet, shellfish anywhere in the world? In Sweden and in northern Germany the main courses run to rather heavily-sauced meat, but, only there does one get those hot new potatoes trimmed with fresh dill, served with raw or smoked herring, or (even better) with that mild-cured, thickly sliced salmon. And nowhere else does smoked eel and a glass of Bols taste quite as it does in Holland. Returning to my original point, Italian cuisine is regionalized. There is the shellfish of Venice, Naples and Livorno; the steaks and game of Tuscany; the pasta and the wonderful stuffed roasts of veal and pork which are the speci-

alities of Bologna, Parma and the north, and the baby-fresh vegetables you get all over Italy. In Greece, the new lamb cooked with artichokes; the herb-scented kebabs, the infinite variations of cheese, pastry and spinach. In Vienna, the pastry *par excellence*, and the spice of Hungarian ragouts.

Restaurants can deteriorate with a new management or too much publicity, or the loss of a chef. I have always found it best to combine Michelin's guidance with local advice, and, failing either, to follow the commercial travellers, especially in country districts: the empty restaurant is its own warning. For the moment, I list some personal favourites in Europe's cities.

Paris: Chez Georges, at Port Maillot, is noisy and crowded for the best of reasons. At lunchtime they have about five *plats* which are rushed in relays from the ovens and wheeled around the close-packed tables on trolleys. Choose one of their carafe wines, (the classier ones are too good for the unlesured ambience) but the food could hardly be faulted. Book ahead for Chez Pauline, Rue Villedo, near the Opera. Try their *ris de veau en croûte* and go there, preferably, in the evening. Another evening place, as much for atmosphere as for food, is le Grille, in Rue Montorgueille, Les Halles: oak tables, wooden floor, lots of brass, rather basic-earthy food such as *pied de porc* but also wonderful steaks and pressed duck.

Madrid: Botin, just behind Plaza Mayor, heads my list. Suckling pig, tiled walls, dark oak furniture and plenty of elbow room. El Pulpito, nearby, is in the same tradition and specializes also in shellfish. Casa Mino, on Escheragay 27, has good if rather crude food, but charming wood-panelled private rooms, just big enough for two, with sawdust floors; service by bell-push.

Rome: To the acknowledged list that includes Alfredo dalla Scrofa, Fontanella, Giggi Fazzi and Tre Scalini (for the Bernini fountains of Piazza Navona as well as the food), I add Mario's,



in Via della Vita: crowded, check tablecloths; writers, actors and movie people flock there. Low prices, long waits, excellent Tuscan food.

Brussels: Nearly all the best places are on or off Grand' Place: La Couronne, Le Cygne, L'Epaule de Mouton and le Filet de Boeuf. Less than top prices and equally good, on a smaller menu: Au bon Vieux Temps. Slightly off-centre: The Rôtisserie de L'Ancienne Barrière (try the *pâté des anguilles*) and Comme chez Soi (ditto, the sole Cardinale) only scratch the surface of a city which takes away one lot of pounds and puts on another.

Amsterdam: Dikker & Thijs is perhaps the leader, with Boerderijh, decorated like a farmhouse kitchen, coming second. The famous Five Flies has, alas, rather sacrificed its cuisine to too much publicity, but Binnenhofje, whose low ceilings and 17th-century decor has much the same atmosphere, is charming—and good. Superb food and service in the grill room of the Excelsior hotel.

Stockholm: Here, convention pays: I know of no "little" restaurants. Riche, either the theatre grill or the restaurant, bears comparison with Europe's best. So does the Maritime Grill of the Strand Hotel, and the shellfish pancakes in which they specialize.

ABROAD

Copenhagen: The seventh floor Codan looks over Nyhavn and the docks. Facing the cobbled wharves of the old fish market, Fiskhuset is old-fashioned and charming. For a late supper, Café à Porter.

Vienna: Sacher's hotel has about three different restaurants: the Rötbar is especially good after the Opera. Try their *vol au vent Sagan*, and don't miss the famous *Sachertorte*, a chocolate confection which was named after Metternich's chef. In Drei Husaren, the candle-light and the pianist contribute to an evening of sheer bliss in the right company—to which the food is a complement. Demel deserves several stars for its pastries and light snacks, good for lunch.

Berlin has some of the best food in Germany. Traditional, old-fashioned restaurants include Schlichter and Abent; and the grill room of Kempinski, for gloss. In Bavaria, Munich's Humplemayer has great atmosphere, and names a breast of chicken stuffed with goose liver after Sofia Loren.

Athens: Even the most conventional could hardly quibble over the food at Zona or Floca. The more adventurous go out to a taverna; an example is Zvingos, in Patissia St. (gravel floors, little hot soufflés, lamb and suckling pig on the spit). And the taverna of the new Hilton hotel has put on some imaginative, genuinely Greek food, which may do a public relations job in persuading the doubtful just how good it can be.



Seafood in Scandinavia: fishwives of Skovshoved at their eel stalls on Copenhagen's Gammel Strand

YOU NEVER DREAMED A BRA COULD FIT LIKE THIS

Unique
elasticised insets
end bra gape
forever



Silhouette Young You
'TOUCH OF LACE' LONGLINE BRA

At last, a longline bra that keeps its smooth fit even when you raise your arms. How is it done? The cups of finest Leavers lace have elasticised insets along the sides. As you move, they stretch and contract, giving a beautifully moulded, smooth line under the sleekest fashions. And to ensure that you are shaped

right to the waist, there are Lycra panels at the front and all round the back. Cool, skin smooth Lycra to hold you snugly and let you breathe in blissful comfort. This light and lovely bra is gently underwired to ensure superb separation and uplift. Available in White or Black. In sizes 32" A cup to 42" C cup. 42/6



'TOUCH OF LACE' SHORTLINE BRA
32"A-40"C cup. 27/6



MOTHERS AND TEACHERS

talk to us

Listen to this quote from a teacher:

"This product I am sold on. I have truly tried to sell this idea to our students... The use of Tampax is the best way I know."

Listen to this quote from a mother:

"I want my daughter to know the feeling of freedom and security from embarrassing moments that I have always known."

Listen to this quote from another mother:

"Ever since your product was introduced... I have used it and praised it and saw to it my daughter used it. In fact, I think Tampax is the best invention since the wheel and match!"

Need we say much more?

Only that Tampax internal sanitary protection comes in 2 absorbencies (Regular and Super). One of them will fit your needs—just as Tampax fits your desire for freedom... security... comfort. In standard 10's, and the new Economy 40's at substantial saving. Tampax Limited, Havant, Hants.



Invented by a doctor—
now used by millions of women

JOHN BAKER WHITE

GOING PLACES TO EAT

STOKING-UP FOR SCOOPS

C.S. . . . Closed Sundays
W.B. . . . Wise to book a table

Peter Evans Eating House, 60, Fleet Street, about midway on the South Side. (FLE 4996.) Open from 12 midday luncheon, and dinner to midnight, with licence to that time. This restaurant is just what was wanted in this part of London. The decor is again by David Hicks, with a black & white motif, traditional Victorian gas lamps and prints from Fleet Street journals of the same period. The menu is the same as in the other restaurants of this group—straight-forward British, high quality meat and fish and moderate prices. You can eat well for about 15s. and very well for 25s. Wines are well chosen and reasonably priced. The draught Bass is well kept. My tomato soup was good, and my grilled gammon topped with pineapple excellent, cut thick as it should be. Full marks also for the peas I had with it, and the sauté fried onions, also for the man-size cups and the coffee in them. W.B. luncheon.

Britannia, 1, Allen Street, out of High Street, Kensington, next to Abingdon Road. (WES 1864.) Open 11 a.m.-2.30 p.m. and 6.30 p.m.-10 p.m. No food available on Saturdays and Sundays. This cheerful, busy public house, known to its regulars as "The Brit," has built up for itself a reputation for the sort of food a public house should serve—steaks & chips, grilled and fried fish, and sound cheeses. They also take a particular pride in their salads. The company is cheerful and the beers well kept. W.B. luncheon.

In Marlowe's bailiwick

I do not know when the **Falstaff Inn** at Canterbury got its name, but it was providing ale, sustenance and lodging for pilgrims and travellers 160 years before Will Shakespeare was born. The structure of the building has changed little since his time, but the standard of comfort has, without destroying the atmosphere.

The menu is unusually comprehensive, containing such delights as Pacific prawns and smoked eel, while the two cheese boards, British and Continental, are an example to many more pretentious establishments. Great care is taken in choosing the meat, and Falstaff himself would have approved of the cheerful friendly service. There is a sound list of Stowells' wines, and the ale is well kept.

Wine note

Sparkling from the South. According to the famous textbook *The Wines & Vineyards of France*, "the Blanquette de Limoux is well known and well liked. It is a luscious sparkling wine with a sweet savour and of a very definite character." The first time I drank it was on a summer's morning in the Hotel Moderne et Pigeon in Limoux itself. Recently I drank the 1960 Brut before luncheon in London to find it again most agreeable, and to discover that it can be got here. Bartissol (England) are the shippers, and the suppliers Williams Standing of 59, Duke Street, Grosvenor Square, W.1, and the Cleveland Wine Co. of 72, St. James's Street, S.W.1. The retail price is 16s. per bottle. In France it is often served with the dessert, as it was to the Queen on her last visit to Paris.

Guides, home and away

The *Michelin Guide* to France is now in the shops, costing 25s. as against 22s. 6d. last year. It is, however, a few pages larger: 525 newly recommended hotels have come in while 412 have been deleted. The most sensational change concerns the Côte d'Or at Saulieu, which has lost all its three stars. The reason is that the world-famous M. Alexandre Dumaine has retired at 69, and his successor, 28-year-old M. François Minot, has to prove that he is worthy of his fame. In the whole of France there are now 11 three-star restaurants, six of them in Paris; 61 two star, and 555 one star. I was surprised to see that the Grand Veneur in Paris still is given

only one star. The price of the recommended all-in maximum price meal creeps up each year. Last year it was 10 NF, this year it is 12 NF, about 18s. The maps on pages 30-31 show where they are obtainable. I was delighted to see that two of my favourites, the Hotel Ricordeau at Loué and the Bourgeois at Priay, retain their well-deserved two stars.

The new edition of the pocket-size *Inns of Britain* guide, issued by the British Travel & Holidays Association and prepared in co-operation with the Brewers' Society, is also out. It is good value for money at 1s. 6d., plus 3d. postage from B.T.H.A., 63, St. James's Street, S.W.1. It lists more than 500 inns offering sound food and drink and a bed for the night, gives details of prices and notes on houses of historic interest. In layout it is attractive and its typography is first class.

. . . and a reminder

Tung Hsing, 22, North End Road—opposite Golders Green Station. (SPE 5990.) For those who like high quality Chinese cooking of the Peking, Szechuan and Yanchow schools.

Tun of Port, 31b Holland Street. (WES 9277.) Decor from Tom Jones. Food both English and French and good at that.

Colony, Berkeley Square. (MAY 1657.) Recently redecorated. Worth remembering for luncheon as well as dancing at night.

Angus Steak House, Hyde Park Square. (PAD 5167.) The latest in their chain and up to the high standard they have set themselves.

Trattoria a Trastevere, 103 Walton Street, S.W.3. (KEN 1356.) Specializes in the cooking of Rome. Small, cheerful and friendly.

Mignon, 2 Queensway. (BAY 0093.) One of the very limited number of restaurants in London that really understands Hungarian cooking—with Hungarian music at night.

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**



A COACH OCCASION

The London bride must usually settle for transport between church and reception in an admittedly white-ribboned but basically mundane motor car. Miss Jenifer Mary Price did better justice to the festive side of the post-ceremony journey by choosing to ride in a closed landau drawn by four horses after her spring wedding at Brompton Oratory. Miss Price, daughter of Captain James and the Hon. Mrs. Price of Langlee, Jedburgh, Roxburghshire, was married to Mr. Walter Anthony Gilbey, of Rosehill, near Henley-on-Thames. He is the son of the late Sir Walter Gilbey and of Marion Lady Gilbey. For more pictures by Van Hallan of the carriage bride and of her reception at the Hyde Park Hotel turn overleaf. Muriel Bowen writes on page 207



A COACH OCCASION continued

1 The best man, Mr. Robin Sebag-Montefiore, helps Mrs. Gilbey from the bridal landau at the Hyde Park Hotel while her bridegroom gives instructions to the coachman. On the right of the picture is Mr. Edward Boylan

2 Lord Craigmyle, the yachting peer, and Lady Craigmyle

3 The Very Rev. Deryck Hanshell, Master of Campion Hall, Oxford, with Mr. and Mrs. David Peppercorn

4 Miss Tessa Avery, Mr. Anthony Radcliffe and Miss Sylvia Fordham

5 The Hon. Mrs. John Gilbey and Mr. Sebastian Gilbey

6 Miss Tessa Prain and Mr. John Cockburn. Miss Prain is to marry Mr. Vere Fane on 30 May



CAROLINE THE APRIL BRIDE

The Hon. Caroline Nelson, elder daughter of Lord & Lady Nelson of Stafford, was married to Mr. Michael Ford, only son of Lt.-Col. and Mrs. M. N. Ford, at St. Mary's, Cadogan Street

- 1 Bride and bridegroom receive their guests
- 2 Lady Hoare
- 3 Mme. M. A. Hirsch, a visitor from Paris
- 4 Miss Gillian Steele-Perkins
- 5 Miss Joanna Kitson and Mr. Leslie Archer-Davis
- 6 Mrs. Kevin Preston, a schoolfriend of the bride





THE HORNS OF THE HAMBLETON

They were played at the Junior Ball of the Hambledon Hunt held at Westbury House, West Meon, and attended by 200 of the Hunt's young followers

1 Lt.-Col. and Mrs. F. Mitchell, joint-Masters of the Hambledon, judge the horn-blowing contest. Competitor Peter Ellrich—he was the winner—rides second horse for the Masters.

2 Miss Meriel Tufnell, whose mother is on the Hunt committee, with Mr. Bill Griffin
3 Mr. David Dowdeswell, whose father farms in the Hambledon country, with Miss Jilla Bond
4 Miss Robin Dunn and Mr. John Retallack

5 Miss Diana Marsden-Smedley registers appreciative audience reaction in the horn-blowing contest

6 Miss Jane Suren

2



3



4



5



6



THE BRIDE AND THE BROUGHAM

BY MURIEL BOWEN

The creak of leather and the beat of hooves brought crowds to the windows all along Knightsbridge when Mr. WALTER GILBEY and Miss JENNIFER PRICE drove from their wedding at Brompton Oratory to the reception at the Hyde Park Hotel. The much-admired vehicle was the lemon and chocolate Gilbey family drag pulled by four bay horses—named appropriately Brandy, Gin, Vodka and Port. The horses had white satin rosettes on their browbands and HAWKINS, the Gilbey family coachman, had a white satin bow on his long whip.

Following the coach was a broughamful of bridesmaids drawn by a pair, and then a great mix-up of Minis with guests, packed tight as sardines, their fashionable hats pressed against the roofs.

Earlier Mr. Gilbey—he is the son of MARION, LADY GILBEY and the late Sir Walter Gilbey—with his best man, Mr. ROBIN SEBAG-MONTEFIORE, had driven to the Oratory in a dogcart and pair. Taking no chances with the weather, Mr. Gilbey had a suitcase with a spare dress suit placed in the back of the dogcart. As things turned out, this admirable piece of planning proved to be unnecessary.

MR. GILBEY'S PLANNING

The bride is the daughter of CAPT. JAMES PRICE & the HON. MRS. PRICE of Roxburghshire, drove to the Oratory in a brougham and pair. "It was very cold but I managed to keep warm somehow," said Capt. Price. "My daughter didn't mind it a bit." Here Mr. Gilbey's meticulous planning was again in evidence. A Bentley followed the brougham just in case . . .

It was a lavish wedding carried out with style. The marriage ceremony included a Nuptial High Mass and a sermon. The VERY REV. D. HANSHELL, S.J., the Master of Campion Hall, Oxford, who celebrated the High Mass, told me that a Nuptial High Mass was very rare. This particular one was the first at Brompton Oratory for 27 years.

Back at the reception it was apparent that the long church service had been a stimulus to appetites. It wasn't until they had tucked in well that the countless Gilbeys were able to catch up on each others' activities. "It is nine years since we had a big wedding in the family—rather a long time to have to wait for a really good gossip," the HON. MRS. JOHN GILBEY told me. The RIGHT REV. MONSIGNOR GILBEY, who for 30 years has been one of the notable personalities of Cambridge, was having his elegant morning coat favourably commented on by his cousin Miss DIANA GILBEY. "It belonged to a nobleman deceased—came to me quite recently," said the Monsignor. (The story of the coat is that the fourth Marquess of Headfort had it made for his wedding to actress Rosie Boote in 1901.)

Wedding guests included Mr. & Mrs. DAVID PEPPERCORN; MAJOR & Mrs. HUGH CAMPBELL; Mrs. CHRISTOPHER MALIM and her daughter Miss CAROLYN SIMONDS; Miss SUE TINN; Miss SALLY WHITEHEAD; Miss CELIA WENGER; Mr. & Mrs. JASPER GRINLING; Mr. ROBIN GOLD; Mrs. EDWARD BOYLAN; and Mr. BASSIE GILBEY who had just returned from a golfing holiday in Spain.

Mr. & Mrs. Gilbey will live at Rosehill, Henley-on-Thames, an estate of about 800 acres which Mr. Gilbey purchased last year and on which they shortly hope to build a larger house than the present one.

ROMANCE ON PILGRIMAGE

Until I went to the wedding of Mr. IAN JOHNSON-FERGUSON and Miss ROSEMARY WHITEHEAD I had never heard of romance on a pilgrimage. I had always imagined that on these worthy occasions one was kept fully occupied moving stretcher cases or in pursuit of the lost breviaries and birettas of elderly parish priests. But maybe it is just an Ampleforth pilgrimage to Lourdes which is different. It was on one of these that Mr. Johnson-Ferguson met his bride.

Miss Whitehead, the daughter of Mr. & Mrs. C. J. WHITEHEAD of Crockham Hill, Edenbridge, is known to her friends as a good cook and a useful skier. She is also a charming girl and many of the Swiss friends whom she met while skiing came over specially for the wedding. Mr. Johnson-Ferguson, who works for I.B.M. in London, is the eldest of the four sons of SIR IAN JOHNSON-FERGUSON, Bt., & LADY JOHNSON-FERGUSON, of Dumfriesshire.

His courtship of the bride was described rather dramatically by the best man, Mr. GERARD DELANEY, in a speech at the reception. Recalled Mr. Delaney: "Of all the possibles, Rosemary was the only one to withstand being tipped out of a dinghy in the North Sea . . ."

CHANCELLOR CHECKMATED

Coffee at 11, Downing Street, to talk about another budget. Mrs. MAUDLING is having considerable success as head of the appeal committee for the new Adeline Genée Theatre which is to be

built at East Grinstead. So far £18,000 has been subscribed. Mrs. Maudling's aim now is to get in more covenants so that the theatre has a regular income. More important, covenants insure escaping the taxman who is, of course, Mr. MAUDLING. If all continues as well as it is going at the moment, the curtain should rise on the first performance in the Adeline Genée Theatre in September 1965.

The building will be small but superbly equipped, and will seat 400 people. The original idea for it came from Miss NOREEN BUSH, one of the principals of the Bush Davies Schools. It was she who saw the possibility of the school estate at Chartes Towers as an ideal site for a theatre in surroundings of great natural beauty.

The naming of the theatre after Adeline Genée, Founder-President of the Royal Academy of Dancing, has given particular pleasure to Mrs. Maudling. She was one of Mlle. Genée's first scholarship pupils at the Academy.

MASTER OF THE SOIREES

There is general sadness in the social world over the departure of SIR JOHN ROTHENSTEIN from the Tate. During his directorship the Tate has done much to project British art, and he has also extended the collection backwards in time. He brought in a large group of Turners and—despite a hopelessly small budget—many paintings and sculptures by foreign masters, notably Degas, Renoir, Matisse and Picasso.

But the success of the Tate under Sir John has also been due in large measure to its acting as host for the Art Council's soirées. Also on the more social side there has been the American Friends of the Tate, in the assembling of whom Virginian born LADY ROTHENSTEIN played an important part.

Sir John's object in retiring from the directorship is to write. His books are important additions to the assessment of modern painting, and now he intends to write more of them. He is in the habit of saying to friends that when he took over the Tate in 1938 he used to find the solitude depressing. Latterly his problem has been one of fitting in all the people who want to go there. Electric eyes which have replaced the turnstiles clock the visitors as they come in. The annual attendance runs to about 1,250,000, which gives the Tate the biggest attendance of any art gallery in Europe.

TAILPIECE

A young man who starts an amusing job today is 21-year-old VISCOUNT HINCHINGBROOKE, son of the EARL OF SANDWICH. For ten days he is "historical advisor on sandwiches" to a soft drinks firm at the World Fair which opens in New York today. Sandwiches were named after an ancestor of his.

THE DEBS AND THE BARD

Shakespeare seems to have a habit of cropping up in most places this year and he was probably the subject of conversations at Miss Elizabeth Flower's cocktail party since her father, Sir Fordham Flower, is chairman of the 1964 Shakespeare Anniversary Council. Lady Flower was one of two hostesses at the party, which was shared by Mrs. Claud Montagu-Douglas-Scott and her daughter Katharine

1 Mrs. George Adams; her sister Miss Jillian Budge, a deb this year, was also at the party
2 Miss Juliet Aschan is having a dance later this month

3 Mr. Richard S. Hill and Miss Lamorna St. Aubyn

4 Miss Rosalind Sancroft-Baker and Mr. Tim Christie

5 Mr. Peter Mahon, newly returned from Army service in Kenya, and Miss Gill Kennard

6 Mr. John Rogers, who is studying at Cirencester Agricultural College, and Miss Penelope Mander, daughter of Sir Charles Mander, Bt.

7 Miss Katharine Montagu-Douglas-Scott and Miss Elizabeth Flower, for whom the party was given



LETTER FROM SCOTLAND

Scotland's younger generation rarely have large-scale events specifically for them, which explains the popularity of Edinburgh's two major social events organized with youngsters in mind—the Easter Holiday Ball and the ECHO Ball. At the first of these—in aid of the Scottish Branch of the National Playing Fields Association—about 400 lads and lassies (age range 13-18) threw themselves into the evening with that admirable youthful zest, so exhausting to watch. When they weren't twisting and shaking they were doing the more strenuous Highland dances with great energy—plus considerable grace.

Quite a number of the youngsters had travelled a long way. One, at least, had come down from Inverness earlier in the day. The presence of so many mothers and fathers—obviously enjoying themselves too—gave the ball the atmosphere of a great big family party. Many parents had brought large parties of family and friends—including Lord and Lady Clydesmuir (Lady Clydesmuir is the chairman of the ball committee), Dr. and Mrs. I. M. Farquharson (Mrs. Farquharson is the ball committee's secretary), and Mr. and Mrs. J. C. Stormonth Darling, who combined with Mrs. C. E. Jauncey to bring a party.

GETTING THEM INTERESTED

Lady Mar, one of Scotland's most eager supporters of youth, is, as usual, up to her eyebrows in conferences. She recently addressed a conference of overseas teachers in St. Andrews on youth questions. She has been asked to speak at the annual conference of the Children's Officers' Association in Dunblane this month and will also be a speaker at the National Council of Women's Scottish conference.

Her principal preoccupation at present—and it will probably be her theme to the children's officers—is the problem of young people who will not join any organization. "I think we do splendidly for the young people who want to do things," she said, "but there is a minority group which doesn't want to join any organization and this is the minority which hits the headlines. I think we must produce—not clubs perhaps—but some sort of meeting places which will accept these youngsters as they are, and where they won't feel they are being 'got at'."

SETTLING-IN

Anyone not quite sure which was the home of Edinburgh's American Consul-General in quiet Inverleith Place could have been guided there by ear on a recent Saturday night. For the McQuaids were giving a party—or rather the younger members of this lively family of seven youngsters were giving a party—and the sounds of music and merriment could be heard far out into the spring night. The competent host was 15-year-old Elias

McQuaid, the only boy in the family, and the children's television and playroom at the top of the house had been turned over to the party and decorated largely with balloons and Beatles.

A small room opening off the playroom—normally a bedroom for two of the smaller fry—was used as a sitting-down and cooling-off room. Mostly it was occupied by mother and father McQuaid keeping discreetly in the background, but there when needed.

SHY ENJOYMENT

The party was really a settling-in-to-Edinburgh one for the family, and judging by the number of friends they were able to invite, the settling-in has been highly successful. The whole family saw the early stages of the party. Even four-year-old Lillian, and six-year-old Patsy crept in rather shyly in their pyjamas to watch the fun, and the seven-year-old twins, Susan and Sally had the time of their young lives—for a short while, anyway.

Most of the guests were fellow pupils of Elias at Holy Cross Academy, but one, Joseph Papaux, was one of his former school mates in Geneva. He was spending the Easter holidays with the McQuaids—his first visit to Scotland.

Elias had planned the whole of the evening's entertainment of dancing and games—with never a quiet moment—but had sensibly left the catering side to mother, who obviously knows just what an astonishing amount a party of hungry youngsters can consume.

ROYAL CHILDREN

Sir James and Lady Miller, back at their Edinburgh home in time for their daughter Marelyn's wedding this month to Mr. Richard Aylmer, a Dorset schoolmaster, recently had a pleasant and unusual experience. While they were staying at San Remo—as Lady Miller told me, "getting things tied up for the City Livery Club holiday in June," they received an invitation to lunch at the Palace with Prince Rainier and Princess Grace of Monaco.

"We thoroughly enjoyed it," Lady Miller told me. "The lunch was entirely for British guests, but we were the only Scots." (Sir James, of course, has a foot almost equally in England and Scotland, being, as well as a former Lord Provost of Edinburgh, Lord Mayor Designate of London.) After lunch the Royal couple's two young children came in and chatted with the guests. "They were very natural and not a bit shy," Lady Miller said. Prince Rainier and Princess Grace showed a great deal of interest in Scotland and Prince Rainier recalled that he had visited it several times in his younger days—his visits were mostly restricted to the West Coast—and he had enjoyed the country very much.

J.P.



THE BALLET FOLKLORICO OF MEXICO is the creation of one woman, Amalia Hernandez. The company's history has more than a touch of the familiar show-biz legend: sheltered daughter of wealthy, tradition-bound family acquires one burning ambition—to dance. She defies papa and attends classes heavily disguised as a peasant in dark glasses. Dragged home, she simmers awhile with occasional outbursts such as joining the chorus in a movie. Eventually she becomes a teacher of dancing at the Mexican Institute of Arts. After 11 years there she gives up her job, and with her eight best pupils forms a commercial company. To raise

money she pawns one of her father's cars. At this endearing moment papa offers massive support and encouragement. That was in 1952 when Dona Amalia was 34. For 10 years her group was virtually unknown outside Mexico, but in 1961 they made a dynamic appearance at the Festival of Nations in Paris and international success was before them. The company is currently performing at the Theatre Royal, Drury Lane, on their first visit to London. Core of the dance sources is, of course, folk custom based round the life-cycle with special emphasis on marriage. Amalia witnessed many of these folk dancers on her father's estate and has sophis-

Dona Amalia's children



ated them to a certain degree with her choreography and programming. Animal symbolism recurs frequently, ranging from the Quetzal bird dance to a deer dance in which Jorge Tyller, a 19-year-old Yaqui Indian, emulates the death chase of a deer. The company has brought its own musicians and singers who provide marvellously unfamiliar sounds. In the opening sequence—the company's only ballet which refers to the Aztec gods—a dozen men walk slowly down stage blowing conch shells, an eerie noise gradually overlaid by drums and pipes, culminating in the entry of the large chorus singing a hieratic chant. A magical moment.

Opposite page: one of the most stunning numbers in the programme is the all-male dance of the Quetzal birds of Puebla, mythical creatures considered by the Indians sacred symbols of beauty. The headdresses are about six feet in diameter and glamorously coloured. *Below:* from a sequence called *The Tarascans* which represents the seven ages of man, the adolescents perform a complicated stick dance. *Below centre:* humour has its place in (left) a bullfight in which the torero is killed, and (right) a flirtatious bridegroom riding to his marriage. *Bottom:* the sacred wedding dance from the Isthmus of Tehuantepec devised according to ancient rites and still performed today



Top row: From *Los Tarascos*, a Moorish dance (*left*) represents maturity. Spanish influence is seen in the costumes and in the formal pavane-like movement. Old Age (*right*) is shown in a comic dance for little old men.

Centre row: The programme ends with Fiesta in Jalisco, a Christmas festivity beginning nine days before 25 December. The pinata (*left and centre*) is the climax. The company's founder and director Amalia Hernandez (*right*) appears in a zapateado with René Rivera.

Bottom row: From the opening sequence, Creation of the Aztec World, the gods who oppose Quetzalcoatl in his desire to create man are (*left*) destroyed. Later there is a dance (*right*) for the god and goddess of love and flowers





IF THE DRESS FITS

The dresses were from Christian Dior—London, the girls they fitted were 18 of this year's debutantes. The occasion was the annual Berkeley Dress Show in aid of the N.S.P.C.C. Barry Swaebe took these exclusive eve-of-show pictures at the Dior salon in Conduit Street where Rory Davies and Jessica Kitson, daughter of Mrs. Penelope Kitson, this year's dress show committee chairman, tried on two tubular at-home dresses called Portofino in vivid stripes of navy, green, fuchsia, white and orange jersey. More pictures overleaf



4 The parade itself, held on two afternoons last week at the Berkeley Hotel, was professionally immaculate. The models moved and displayed the Dior clothes with a confidence resulting from a three-day course at the Lucie Clayton School just before the show



1 Rosemary Walduck (centre) gets last-minute attention from M. Foos, managing director of Dior—London

2 Jessica Kitson (back turned) wears Monfort L'Amaury, a honeybird killmura tweed suit worn with a blue and maroon printed silk blouse. Her companions, Jill Sidebottom and Rory Davies, wear respectively Favori, a navy wool suit with white shantung blouse, and Amber Jade, a stone worsted shantung suit with a printed silk scarf



3 Judy Foote, wearing Santiago, a navy shantung afternoon dress and jacket with navy and green printed silk top, Fiona Howard-Bent in Audace, a low-cut black net afternoon dress, and Anne Dunhill in Guermantes, a navy organza cocktail dress with satin belt

4 Jill Sidebottom wears Rose Dior, a pink cloqué cocktail dress and coat

5 Jessica Kitson in Sporting, pink gaberdine pailloons and jacket with purple silk blouse

6 Judy Foote watches the fitting

7 Final check on details for, from left, Rory Davies, Jill Sidebottom, Victoria Burgess, Anne Dunhill and Frances Taylor

8 Fiona Howard-Bent models Inimité, a turquoise ziberline deshabilité trimmed with ostrich feathers

9 Frances Taylor in Fleurs de Sable with high-crowned hat and diamond-checked scarf

10 Victoria Burgess wears Peruvienne, a pampas green aléouchine emerald and crystal embroidered short evening dress with an embroidered stole. Jillian Budge models Stephanie, a black wool dress and jacket with a white cotton collar

11 Victoria Burgess in Park Avenue, a spring green toile dress and coat, Anne Dunhill in Bigarreau, a cherry toile dress and jacket with emerald wild silk top, and Sara Langton in Pontchartrain, a beige and white tweed suit with white silk crêpe



FENCING: ART INTO SPORT

J. Roger Baker talks to some enthusiasts and investigates the trend. Photographs by Iain Stewart Macmillan

FENCING is one of those minority sports practised more widely than would appear to the casual observer wrapped up in golf or tennis. If fencing has an image it is a pretty vague and romantic one. Somewhere between a glove-slap across the face, and coffee for one behind the cathedral at dawn, come blurred ideas of rigorous classes supervised by autocratic masters, of Stewart Granger in *Scaramouche* and those most dashing of buckle-swashers, Douglas Fairbanks, snr. and jnr. The age of duelling, trials of swordsmanship and prize fights was possibly rougher than the elegance of the weapons and the balletic strictures of the rules would have us believe. But swordsmanship was as much a basic part of a young man's accomplishment as taking the Grand Tour or going to Vauxhall of an evening—on either occasion a sword was probably a necessity.

Modern fencers are largely conscious of this romantic background. In fact Shirley Netherway, the reigning British Ladies' Champion, told me she took up fencing some eight years ago after seeing *Scaramouche*, though, she emphasised, it was not so much the famous duel with which the film ended that attracted her, as the build-up—the training, exercises and régime of duelling which were illustrated so graphically.

Fencers today are not taught with quite the same rigour as 18th-century pupils; the sport does, however, have to be taught correctly from the beginning—the imposition of rules on natural talent in cricket or football is relatively simple, but it just doesn't work with fencing. Most people learn at school, of course. Fencing has always been in the sport list of public schools—and it is taught to girls not quite so much for its competitive merits as because it helps to increase poise, aid concentration. About 1948 fencing was introduced into other schools in the London area and the London Schoolboys' Fencing championship was created.

Leading in this field at the moment is Wandsworth School where, there being no major or official sports, every new boy is given the choice of taking up fencing from the beginning. "It is a splendid sport for a boy," Mr. Geoffrey King, the school's art master who started the fencing there when he arrived in 1955, told me. "It generates a team spirit without the boy actually being in a team in the conventional sense. In other sports a boy may never get into a team and fencing gives these boys an opportunity to shine."

The sport is attacked vigorously at Wandsworth. The boys fence other schools regularly and are taught by Professor A. T. Simmonds, a forthright and energetic master who comes to the school three times a week. "We want the boys to begin as young as possible," says Mr. King. "There is so much to learn that it may be two years before a boy can actually have a satisfactory fight. Because we start earlier with the boys and have more time we are rapidly catching up the public schools." In addition there is a scheme to get all the fencers of various London schools together for training.

A colourful offshoot at Wandsworth is that the boy-fencers make their own films, which naturally has a strong appeal. Instead of a school play, they put the same enthusiasm into a film—usually about 45 minutes done in costume, on location at some castle perhaps, ending with a sensational duel. Fencers are amusingly upstage about the standard of duelling seen on the stage and on television ("Did you see that play on television last night? . . . the weapons were 400 years out of date . . . even Cathy Gale can't hold a foil correctly . . ."). To prove this need not happen, Professor Simmonds called two of his boys out to mock up a quick duel for me. Swiftly they settled who was going to



kill who and after a swift rehearsal presented a flamboyant, but authentic duel.

Centre of fencing activity is the Amateur Fencing Association which has its headquarters in W.11. The president, Mr. Charles de Beaumont, told me the building is quite unique in that it has been designed with the needs of fencers specifically in mind. To appreciate the implications of this, it is necessary to consider the present position of fencing. In 1939 there were some 106 fencing clubs in this country; in 1945 the number had been of course, reduced, and there were 51 active clubs. Now there are 450. This increase in popularity is decisive and dramatic.

Moreover it comes as something of a shock to casual spectators to see that fencing has succumbed to the age of science, for scoring is now done electrically. The fencers have spring-loaded wires attached to their jackets and hits cause lights to flash on equipment set up alongside the *piste* (the operative area for fencing). This prevents arguments over hits which apparently could be quite noisy when hits were decided by eye. A *piste* can, of course, be marked out in any room or circumstances; at the A.F.A. headquarters they are stripped into the floor, complete with traps into which the wire coils can be folded. The £40,000 building was opened last October.

Mr. de Beaumont, who keeps an antique shop in Brompton Road, points out the special attractions of fencing: "It can be done in any size of room, only one other person is required, the weather is immaterial and one gets the most concentrated sort of exercise in a short time. It is close, quick and concentrated and requires perfect co-ordination between mind and muscle. Also one can start very young and continue almost indefinitely. Many fencers have been champions in their 50s. Leon Paul, who died last year, was still teaching and he was over 80."

This year Great Britain will, as before, be sending a team to the Olympic Games in Tokyo. Generally, though, many fencers feel standards could be higher and frequently this is ascribed to the familiar British attitude to sport as a relaxation rather than a professional business. Hungary is a country that produces notable fencers. It was pointed out: "In Hungary there are about 2,000 fencers of whom 300 are top rankers. In this country there are about 20,000 fencers and only two dozen experts." However, with activity such as that at Wandsworth communicating itself to other schools, and the overall increase of interest in the sport (it has become a major activity at Sandhurst now, see pictures overleaf), this may well be remedied.

At the end of the 18th century boxing replaced fencing as the sport for prize fights and today, apart from occasions like the Royal Tournament, the public has few opportunities to make fencing a spectator sport. One opportunity did occur last month however with the Challenge Martini epee competition which attracted international fencers and a large, knowledgeable audience





Fencing at the Royal Military Academy, Sandhurst is now a major sport though until last year it held a fairly minor place. The team is the current Army and Service Champion and carried off the Young Officer and Officer Cadet Championships in three weapons at last year's Royal Tournament. Capt. A. F. Barnett (below left) is Captain of Fencing, and Prince Faisal of Saudi Arabia (below right) is the team captain, and in the big picture is seen right with C.S.M.I. P. Lennon, A.P.T.C., who is the fencing master





The only firm in the country that deals exclusively with fencing requirements is run by Raymond and Rene Paul (below left), sons of the late Leon Paul who continued to teach fencing until he was over 80. The firm, in Neal Street, W.C.2, covers metal working (for weapons), a retail floor, an electrical shop where scoring equipment is made. Tailoring of fencing clothes is also done and this is where Leon Paul's widow, Mrs. Anna Paul (below), still works. Opposite: Fencing used to be the prerogative of public schools but with the tremendous post-war popularity increase other schools have taken it up. Professor A. T. Simmonds, a vigorous and decisive teacher, takes a class of 11-plus boys at Wandsworth School which has, since 1955, built up a formidable reputation and competes with teams from public schools



Last year the Amateur Fencing Association opened a new £40,000 H.Q. in W.11 designed entirely with the needs of competition fencing in mind. President of the Association is Mr. Charles de Beaumont (left) who is also President of the British Empire and Commonwealth Fencing Association. Professor Leon Bertrand—known to his pupils as "Punch"—is one of the A.F.A. masters. The University championships were held at the new H.Q. and Miss Margaret Somerville, captain of the British Ladies Fencing Team, acted as a president. The last picture shows the spring-loaded wires attached to the fencers' tunics for the electrical scoring



Three outstanding British fencers, all likely choices for this year's Olympic team. Alexander Leckie, doing a limbering-up exercise, was public schools champion when he was at the Merchant Taylors School, and captain of Oxford University fencing team—within a year he was the University champion in all three weapons. He won the amateur championship in foil and sabre, and was a member of the 1960 Olympic team. Allan L. N. Jay, at the Salle Paul, was World Foil Champion in 1958 and a silver medallist Epee at the world championships in 1959, and at the 1960 Olympics. He is a solicitor in his own firm in London. Shirley Netherway took up fencing eight years ago after seeing the film "Scaramouche." She is the British ladies champion and a member of the Olympic team in 1960. Claims she takes up sports to succeed in them, not just for fun. Recently abandoned plans to become a champion ballroom dancer, but now intends to take up skating

GOOD LOOKS BY ELIZABETH WILLIAMSON

SPRING IMPULSE BUYS

Pretty Step spray (*far left*) is stippled with tiny rosebuds, leak-proof for a handbag: 42s. at Marshall & Snelgrove. Newest French flower scent is Le Galion's Lily of the Valley in a chunky cut bottle. These outright flower scents are beginning to be smart again and the lily of the valley is a faultless representation of the flower. Half-an-ounce costs £3 16s. Beguiling atomiser of the spring scent of Guerlain-Chant

d'Aromes is packed into an enamelled spray: 53s. 6d. Light but intriguing new smell from Paris is called Capture. This is one of those semi-sweet scents that go anywhere. Only at Harrods, made by Langeais, it costs £4 5s. for half-an-ounce. Stunningly simple white atomiser by Chanel is rimmed in gilt. No. 22 spray cologne costs £2 5s. White compact has oval of green onyx centre: 47s. 6d. at Marshall & Snelgrove.



**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

on plays

WHO'S AFRAID OF SAMUEL BECKETT?

This extraordinary double bill of Samuel Beckett's *Play* and Sophocles' *Philoctetes* clearly proves that the National Theatre is game for any juxtaposition or almost any contrast of productions. Mr. Beckett, we have been told, is proof against any audience reaction since if we do not understand what he sets before us, that, in his view, is evidence of our decadence. What he has given us this time is a mercifully short performance—just half-an-hour—by three talented actors of a sketch involving a man, his wife and his mistress. I should add that each of them is enclosed in a kind of urn with only their heads visible and those heads turning neither to left nor right. The usually comely features of Miss Rosemary Harris, Miss Billie Whitelaw and Mr. Robert Stephens are furthermore masked in what looks like roughly applied clay.

With the advantages they declaim their piece, using a flat staccato delivery that is something between a machine gun and a tape recorder, complete even to the occasional jamming represented by onsets of hiccoughs from the man. A marvellously precise spotlight switches from face to face as a character speaks, leaving the others in obscurity and, when the piece comes to an end, there is a short dark pause and, word for word, it begins all over again. There is however only one repetition, which is a mark in Mr. Beckett's favour. In fact, there is nothing obscure about *Play*, except the curiosity of the manner of its performance, and this could well come under the heading of shock treatment.

Philoctetes is a wonderfully different affair and by taking us back more than 2,000 years to the days of gods and demigods astonishingly creates an atmosphere of normality. For here Sophocles is dealing with men's emotions and men's characters. Loyalty, honour, cunning, pain and terror have not changed in their effect over this span of time and what we have before us are three men variously moved by a single dramatic situation.

Philoctetes has been stranded on a barren island for 10 years suffering from an un-

healing and noisome wound and with only the bow and arrows of Hercules to help him to survive. Odysseus, who first abandoned him there, now returns to the island with Neoptolemus, son of Achilles, to take possession of the bow, by whose magic Troy will be defeated. The sly Odysseus has a cynical disregard for the feelings of the sufferer and it is the younger man who recognizes that the bow must be wielded by Philoctetes himself to keep its magic power. Since Philoctetes refuses to leave the island except for his Greek homeland the problem remains, attacked with cunning by Odysseus and with a tortured compassion by Neoptolemus. The matter is finally resolved by the apparition of Hercules, lion-skinned and splendid, commanding Philoctetes and Neoptolemus to fight side by side like lions so that Troy may fall and adding, rather coldly, that they should not take any of the consequent glory to themselves but give it to Zeus, whose spokesman he is.

There is a nobility that recurs throughout the play: in Philoctetes' recognition of the goodness in the younger man and in Neoptolemus' struggle to maintain the right in face of Odysseus' orders. The Greek chorus of sailors, deep voiced and blunt in delivery, seems less of a convention than usual in Greek drama as they represent the fluctuating phases of Neoptolemus' conscience. Odysseus seems to have been the only Greek of his times who managed to exist, survive and even have victories without the slightest recourse to notions of honour. The idea of Philoctetes with Hercules' all-conquering bow attacking Troy comes from Odysseus just as it was he who left the wounded man to take his chance on the island 10 years before. Wily Odysseus, indeed.

He is played with appropriately calm cynicism by Mr. Robert Lang, and Mr. Dan Meaden makes a spectacular Hercules, but it is the two other roles that dominate the play and in these we are given two quite splendid performances. Mr. John Stride as the son of Achilles is physically suited to the part of a young warrior but, much more than this, he is

able to show the tremendous struggle which can tear at a man of honour when he has to make the choice between loyalty and pity. In a sense this is a more difficult part since it is rarely one of positive action and must therefore rely on subtleties for its strength.

Mr. Colin Blakeley has, I should say, never been better than as Philoctetes, suffering

and convincing one of the hideous nature of his suffering, yet never a broken creature. This, too, is a relatively short play but it is one in which every moment and every part speech has its simple value. Though it has not been one of Sophocles' most popular plays this production by Mr. William Gaskill may well alter that balance for the future.



ANGUS MCBEAN

Sir Laurence Olivier in the title role of *Othello* at the National Theatre, a part he has never played before. *Iago* is played by Frank Finlay, *Desdemona* by Maggie Smith



MORRIS NEWCOMBE

In the new revue from South Africa, *Wait a Minim* at the Fortune Theatre, hi-jinks with an Alpine flavour are shared by Zelide Jeppe, Kendrew Lascelles, Paul Tracey, Michael Martez, Jeanette James and, kneeling, Jeremy Taylor

on films

UNADMIRABLE IMMIGRANT

Mr. Elia Kazan, who wrote, produced and directed **The Anatolian Smile**, introduces himself and his film with a personal announcement: "I am Greek by blood, Turkish by birth—and American because my uncle made a journey." From the tone of voice in which he speaks that last bit one rather feels he is a grateful nephew—yet the portrait he paints of the relative who made it possible for him to enjoy the benefits of U.S. citizenship is scarcely flattering.

There is little to admire in the taciturn young Stavros Topouzoglou except his tenacity of purpose—and even that sometimes looks like mere blind obstinacy—and though the fact that he sacrifices his cherished honour in his pursuit of self-respecting freedom is ironic, it is somehow neither tragic nor pathetic. The sacrifice is, perhaps, too readily made: so it seemed to me.

Stavros (Mr. Stathis Giallelis, a Greek newcomer) is the eldest son of Greek parents living in an Anatolian village in 1896—a time when the Greek and Armenian minorities there were cruelly persecuted by their Turkish overlords. He dreams of America as a land of golden opportunity: by hook or by crook he will get there—one day. Meantime his sympathetic

father, entrusting him with all the family's valuables, sends him to Constantinople to take a job with a cousin.

On the long journey Stavros is robbed of everything by a rascally Turk, an evil old incubus of whom he can only rid himself by killing him. In Constantinople, he slaves like a beast of burden at the docks, hoarding his meagre earnings and scrambling among the beggars to find food in the garbage from the Sultan's palace. He needs 110 Turkish pounds to pay his passage, steerage, to America. He has amassed nine pounds when a prostitute steals his savings. Penniless and despairing, he lets a companion take him to a meeting of revolutionaries who are planning to blow up the harbour. The plotters are surprised and shot by the Turkish police. Stavros, left for dead, manages to crawl to the shop owned by his cousin, a wily fellow who, when Stavros is restored to health, persuades him that the sensible thing to do is to marry money. Oh, he gets to America all right, and maybe there he'll develop into a more admirable character—though I have my doubts: that Anatolian smile with which, as a shoeshine-boy, he wheedles a larger tip from a customer is too calculating to hold out

much hope of his reform.

Though I could not care for Stavros, I was entirely enthralled by the strangeness of the film—it is quite different in style and feeling from any other—and Mr. Kazan seems to me a genius in the evocation of atmosphere and period: the sense of fear and oppression in the Anatolian village where all the windows are discreetly shuttered when the Turkish police patrol rides by, the sweltering heat of the docks where men work themselves to death for a few pence, the poverty in Constantinople's mean and squalid alleyways, and the almost stifling Victorian cosiness of a rich merchant's over-furnished home. A spellbinder of a film, in my view.

Stolen Hours, directed by Mr. Daniel M. Petrie, is a remake of that old weepie, *Dark Victory*, and in it Miss Susan Hayward rashly essays the role created by formidable Miss Bette Davis of a wealthy American playgirl who undergoes an operation (which nobody tells her is unsuccessful) for a brain tumour. Learning by chance that she will, within a few months, go blind and die, she rushes off to Italy to live it up with "the wild Bohemian racing set"—but later pulls herself together, marries her doctor (Mr. Michael Craig) and finds happiness before Death finds her, in the peaceful seclusion of a lovely village on the Cornish coast. Miss Hayward dies very prettily—but Miss Davis acted better.

In **Children of the Damned**, six small children who share a "supernatural" intelligence and uncanny hypnotic and telepathic powers are discovered by UNESCO in England, America, Russia, China, India and Africa and brought together in London for investigation. Their mothers are all persons of normal intelligence so they must have acquired their extraordinary gifts from their fathers—but who were they? Nobody can say—and only those who saw *Village of the Damned* will guess that these "biological sports" have been caused by Something from Outer Space.

The poor little things are regarded with suspicion and hostility—it is generally assumed they are up to no good, though when a doctor (Mr. Ian Hendry) asks them "What are you here for?" they reply wistfully (as any ordinary human being might) "We don't know." It's a sad commentary on our times that we fear any beings we feel to be superior to ourselves and would rather see them dead than learn from them. A quite exciting and thoughtful film, directed by M. Anton M. Leader.

Johnny Cool is a preposterous but rather jolly, couped-up gangster film, with black-eyed Mr. Henry Silva, as the avenging emissary of an American expatriate, descending on the U.S.A. and gleefully bumping-off his boss's ex-buddies—including Messrs. Jim Backus, John McGiver, Mort Sahl and Telly Savalas.

OLIVER WARNER

on books

WHEN LUCK'S HALF THE BATTLE

An otter and a lion-cub—an unlikely combination one would think, but a get-together of this kind is one of a number of engaging pictures in Ilka Chase's **Elephants Arrive at Half-past Five** (W. H. Allen 25s.) The author and her husband, Dr. Norton Brown, who took the photographs, guide the reader through East Africa with stops at Treetops, famous observation spot in Kenya, where the elephants of the title duly obliged, at Zanzibar, lately so much in the headlines, and in Ethiopia and Egypt, where an archaeological orgy included the Luxor tombs.

Ilka Chase's enthusiasm deserved luck, and on the whole

she got it. For instance, the travellers spent a rainy evening with Joy and George Adamson, famous for their adventures with Elsa the lioness, and sure enough a lion strolled by the door of their tent at cocktail time. And I note many of her 27 tips for those who go on similar journeys. "Wear cotton underwear in the Orient", she says. "Nylon is too hot and sticky."

Animals, far from wild, also pervade Vincent Orchard's **The Stud Farm** (Hutchinson 42s.) which is exactly what it says, a concise yet—for its scale—comprehensive account of the world, so mysterious to the layman, in which racehorses are bred. The author has spent

his working years within range of what he describes, and though his subject can in one sense be said to be specialist, anyone who has ever put money on a horse will be glad to know something about the costly processing which at last led his fancy to the starting point. I like particularly Richard Tattersall's tribute to his horse Highflyer, "By whom, and his wonderful offspring," as he once wrote, "the celebrated Tattersall acquired a noble fortune, but was not ashamed to admit it."

My next choice is one of those novels which are so grounded in fact, and so many-sided, as inevitably to raise the question whether a "straight" narrative might not have been a more appropriate form. **Molokai**, by O. A. Bushnell (Secker and Warburg 30s.) is about the leper island in the Pacific where Father Damien, so not-

ably memorialized in the 90's by R. L. Stevenson, once taught and healed and died. Father Damien is, in fact, an actual character in the story, which is told through the mouths of three people, a young English doctor who tries to isolate the virus which was causing the plague that so devastated Hawaii, a young Maid of Honour to the local Queen who contracts the disease and who is consequently banished to the colony; and Caleb Forrest, a half-caste descendant of one of Captain Cook's sailors.

Novelists would call Mr. Bushnell's method "contrapuntal": that is to say, the main incidents of the story affect all three of the main characters differently, and much of its interest is the way in which the reader is led to re-appraise them, as a new point of view begins to unfold. The author was actually born in Honolulu.

and those who are interested in Captain Cook and the tragedy of his death will remember his story *The Return of Lono*, which appeared a few years ago.

Frances Parkinson Keyes once wrote a novel which she called *All that Glitters* and the title—misquotation though it is—exactly fits her style. The stories in her new collection *The Restless Lady* (Eyre and Spottiswoode 18s.) are as shiny on the surface as is everything she writes. They almost read themselves, and the addict is never for a second upset by having to puzzle out the exact

meaning of a sentence, for the author uses the well-thumbed phrase every time. "Lady Louise's soft and lovely eyes dilated with interest," her men are "adept" at lovemaking—you bet they are—and the title piece, for which she herself has a confessedly warm corner, has one of the most imaginative shipwreck scenes ever composed on dry land. Never a dull moment—there simply isn't time.

The secret service type of story had been brought to a high state of craftsmanship long before James Bond was

ever heard of, so you rarely find the bungler nowadays achieving print. I find Helen MacInnes's *The Venetian Affair* (Collins 21s.) a representative up-to-date product, Paris and Venice the background of some of the best scenes. And if you like your detection Chinese Robert van Gulik has added another to his established series, illustrating it himself with truly Oriental economy of line. It is *The Lacquer Screen*: (Heinemann 15s.)

I wish I could claim Kenneth Warner as a relation, for I think his novel *Tom & Harry*

(Michael Joseph 16s.) is quite out of the way. It is about two waifs. One is a Cockney lay-about, Tom, and the other is a little girl of seven, Jenny. Sentiment, or perversion? In fact, neither, just plain decency. Tom gets six months "inside," not for running away with Jenny from the bungalow in which there has been a murder and a suicide, but for taking money and a motor bike in the process. I found him likeable and convincing, and if Jenny had been a shade more vivid this would have been an outstanding product.

GERALD LASCELLES

on records

OUT WITH THE COUNT

I have seldom encountered two more contrasting examples of one band's work than *Li'l ol' groovemaker... Basie* (Verve) and *Basie in Sweden* (Colombia). The Verve album, a New York studio recording made just a year ago, presents more works by top arranger Quincy Jones, the amazing magician who seems to have the gift of coaxing just the right sound and swing from the powerful 18-man group. Action is the keynote of all nine tracks, with simplicity as the underlying explanation for its success. The Swedish excursion is a much sadder affair, recorded live at Stockholm's famous playground, the Tivoli, a year earlier. Despite the presence of drummer Louis Bellson, deputising for the redoubtable Sonny Payne, the whole session is stale meat. The band sounds tired, the soloists uninterested, and even the recording is off-colour.

One of the most prominent soloists in the Afro-Cuban All-Star album *Tito Rodriguez live at Birdland* (United Artists) is tenorist Zoot Sims, who I believe is shortly to play a season at Ronnie Scott's club in Soho. For years he was the inseparable partner on record with Stan Getz, that other fine tenorman who recently ended a month's engagement at the same place. The strength of the Rodriguez band lies in their broad expanse of rhythm, which weaves the wildest patterns behind the soloists. The more important approach is made by Oliver Nelson, composer, arranger and leader of *Full Nelson* (Verve), which presents a really meaty

interpretation of big band blues. I soon detected the same driving swing which I associate with Basie, and at least three of his former sidemen are featured. A relatively new departure is the use of Stan Webb's oboe as a solo instrument; I have long thought this member of the woodwind family sadly neglected in the jazz idiom. Nelson himself, apart from being the guiding light behind the session, plays several excellent alto solos, all in modern concept, and keeps a constant watch on the new sound textures he wants to develop. His constant changing of time signatures and tempo denote the work of a far-thinking musician.

The many sides of Lionel Hampton (Ember) form something of a kaleidoscope of jazz, ranging from string-accompanied Israeli songs to hard-driving "beat" numbers such as *Juice and more juice* and *Wild Bill*. The more one listens, the more improbable the whole thing becomes, as one switches frantically from big band to quartet, and never quite knowing what instrument Hamp will come up playing next.

The trombone is an instrument easily welcomed into the jazz fold, yet its history and development in this medium seems to have been dominated by a handful of virtuosi. In the old days it was Jack Teagarden, Jimmy Harrison, J. C. Higginbotham, and Sam Nanton. Latterly it was J. J. Johnson and Kai Winding, whose works are featured on two excellent albums. *Reflections* (Realm) presents them both in duet and solo

roles, sessions dating from 1954, and includes two memorable tracks, *Lament* and *Blues in twos*, while the title track is an intriguing original by Charlie Mingus, who plays bass on both sessions.

Backed by two more trombonists, Jay and Kai are featured again in *Four trombones* (Vocalion). The worst that one can say is that there are brief moments when

the dominating trombone sound becomes slightly monotonous, but for the greater part the interplay between the four soloists maintains interest and momentum. I am left with the happy impression that the slide trombone still falls short of its ultimate development in jazz, and that at least one of the men I have mentioned will contribute materially to its future.



Elizabeth Harwood sings the part of Constance in the new production of *The Seraglio* at Sadler's Wells, reviewed overleaf

on galleries

SCATTERED SIGNPOSTS

A French friend of mine, who was also once a friend of his, described Francis Picabia to me as *un sal homme*. The *Dictionary of Modern Painting* describes him as "a subversive artist making fun of everything and of himself, fond of disparaging ideas, institutions, men, sceptical to the point of dogmatism, a lover of freedom to the point of libertarianism, much less concerned with making a career than with making a scandal . . ." And Ronald Hunt (of the Fine Art Department of Newcastle University), writing in the catalogue of the Picabia retrospective exhibition now at the Institute of Arts, recalls that he ran away with another man's mistress at the age of 18, owned 120 cars, painted "Health and Beauty" type nudes for a dealer in Algiers, publicly detested dealers but held more than 50 one-man shows in their galleries, constantly denied the work he had painted the previous day, and said painting was "a pharmaceutical product for idiots."

It will, of course, be understood from these descriptions

that he was very attractive to women, whom he treated in much the same way as he treated art movements. Starting as an Impressionist-style painter (he was a pupil of Camille Pissarro) he later became in rapid succession a Cubist, an Orphist, an Abstractionist, a Dadaist and a Surrealist. Tiring of Surrealism he began to paint what he called "Transparences" but these in turn gave way in 1945, eight years before he died, to his own brand of abstract painting, "Sur-irrealism."

That such a grasshopper mind could produce anything of lasting importance seems improbable. But Picabia was not just an opportunist, he was an innovator and was in at the births of modern abstract painting, of Dadaism and of Surrealism. Unfortunately he rarely followed up his "discoveries" and, as Mr. Hunt puts it, "they remain like scattered signposts."

The ICA exhibition, though by no means comprehensive, includes several signposts that pointed to the present. After

passing the first few pictures—among them a *Notre-Dame* of 1906 that could be by Pissarro, and *Bord de la Creuse* of the same year that is "German-Expressionist"—I found myself "double-taking" again and again on the dates in the catalogue before I could believe them.

That design for a Paolozzi-like machine-sculpture, for instance, is dated 1915, well before Paolozzi was born; the *Beau charcutier* with five real combs glued to his hair (not to mention the landscape—not exhibited here—in which the trees are made of macaroni and feathers) predated Rauschenberg & Co. by 40 years; that arrangement of black circles and squares on a white ground beat Vasarely by half a lifetime.

At his best, there is no doubt, Picabia was an influential pioneer. But too often he was a perverse sensation-seeker and today it is largely from this aspect of his career that such influence as he still exerts would appear to derive.

At the Arthur Jeffress Gallery is an exhibition of 40 drawings by American artist Peter Todd Mitchell, "relating to the poems (translated by Stephen Spender), the theatre and the life of the Spanish poet

Federico Garcia Lorca," who was shot by the Fascists at the beginning of the Spanish War. (Incidentally, there is a confusing reference to his death in a catalogue note which reads: *The Nationalists occupied the town [Granada] and Lorca sought refuge with a friend in the Falange.*)

I am no expert on Lorca, I know only the translations of one of his plays, *Blood Wedding*, and of a few short poems (a few lines from which still stick in my mind) that were published by John Lehmann in *New Writing* during the last war. That Mr. Mitchell's drawings do not convey to me anything of my own feelings about Lorca is not, therefore, surprising. Nor is it important to anyone but me.

All the same, I cannot easily jettison those feelings and there is nothing in Mr. Mitchell's work that would make me wish to do so. He has, it seems to me, illustrated Lorca in a superficial way such as one might expect to find associated with a precious limited edition of the poems and plays. His technique—he draws with a fine pen in white on a coloured ground to produce an effect resembling dry point seen through a magnifying glass—is exquisite, and will no doubt appeal to more refined tastes than mine.

J. ROGER BAKER

on opera

DELAYED REACTION

It was roughly 2.30 in the morning before I realized that the new production of *The Seraglio* at Sadler's Wells was much more satisfactory than I'd thought when the curtain fell four hours previously. Initial disappointments were due partly to Anthony Powell's sets and partly to Basil Coleman's unconventional approach to the work as a whole.

Admittedly *The Seraglio*, Mozart's first major comedy work, is a nut only slightly less difficult than *The Magic Flute* to crack. In both works the same problems arise, mainly the meeting of light comedy in the German *singspiel* style with nobler and serious action; and they both have passages of dialogue. The division of style in *The Seraglio* is at least clear-cut: those below stairs are funny, those above stairs are serious. The score contains a deal of typically 18th-century Orientalism as

well as some jolly songs for the funny servants. Generally directors take their cue from this aspect and one usually sees a pretty pantomime-styled production. This approach is supported too by the largely inactive serious characters who take little enough part in the physical action but merely sweep on, sing a big number and sweep out again.

At Sadler's Wells, Basil Coleman centres his production on the plight of Belmonte and Constanza and makes the work weightier than one had ever remembered. He is clearly happier on this track too as his handling of the lovers showed sympathy and invention, while his treatment of the Osmin - Blonda - Pedrillo sequences lack any comic imagination and leave the singers to *ad lib.* little coy movements and occasionally the full horror of dancing in time to the music. The final

tableau was mysterious with much waving of ribbons and lowering of floating curtains.

The director's intentions were certainly backed by the musical director Colin Davis who spreads himself luxuriously on the serious moments. Particularly arresting was the long duet when the lovers believe the Pasha, having caught them trying to escape, will have them executed. Here the Constanza, Elizabeth Harwood, possessor of one of the most beautiful younger voices around, was able to display the control and sumptuous quality of her middle register. Earlier she had managed the fiendishly difficult show-piece *Marta aller Arten* rousing well. Her Belmonte is John Wakefield, not perhaps quite so successful as in previous appearances this season, tending to seem tired after a good start.

Anthony Powell has dressed the opera with his familiar flair for authentic period detail and striking use of colour and fabrics. His set, though, consisted of white wood screens woven with string which were frequently and dangerously moved about into even less

helpful positions. I am willing to concede that his theory was a cool, spare setting for rich costumes but his screens limit action on the stage and pose more problems than they solve. Nor do they even suggest a Turkish country estate.

The passages of dialogue were put across decently and Michael Malnick in the non-singing role of the Pasha has a plangent delivery and considerable authority so that his occasionally curious English raised none of the usual laughs. Perhaps they were a little overawed by the feeling of *opera seria*, but the three servants seemed ill at ease. Jennifer Eddy conjured some enchanting sounds as Blonda, but Harold Blackburn's Osmin is monotonous and Stanley Bevan as Pedrillo is hampered by a wig and make up that reminded me at least of a certain music hall lady. Once the effect of not seeing a familiar *Seraglio* has worn off, this production is decidedly interesting and rewarding, not least in allowing us to hear some of Mozart's most beautiful serious music given with outstanding sensibility.

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

**This page is missing from the print copy used for digitization.
A replacement will be provided as soon as it becomes available.**

MOTORING

FORD COMES FULL CIRCLE



The new car designed to put Dagenham back in the speed picture

The might Ford organization is making a determined attempt to get into the front rank of racing. International knowhow has been used massively in the design of its new 200 m.p.h. racing car. It has been under trial at Le Mans and will reach its head at Nürburgring next month in the 1,000 Kilometres. Engine from America, gearbox from Italy, body from Britain—that is its general make-up—and it was designed in the United States, developed and built in England, tested in Italy and will make its racing debut in Germany. But its primary *raison d'être* is not to win cups. "Our aim," says Roy Lunn, 39-year-old Englishman in charge of the project, "is to produce a car which will enable us to design, develop and test components and ideas which will in due course be applied to our normal passenger car range."

Fords have completed this exciting project in less than one year. Scale models put into wind tunnels at speeds up to 150 m.p.h. tended to become airborne before full throttle because the body line was too sleek and aerodynamic. To combat this, a "spoiler" had to be introduced at the front end, a small plate reminiscent of a cow-catcher on the underside

of the car. It cured the lifting tendency, and by redesigning air intakes a stream of cooling air was directed around the brakes, the carburettor intakes and into the driver's cockpit. Here the seat itself is air-conditioned, a useful point when the race is a long one, for otherwise perspiration collects and brings discomfort. The London coachbuilding firm of Harold Radford made the special hammock-type seat in which the driver occupies an almost reclining position. Perforations about the size of a halfpenny have been made at close intervals in the elasticated PVC trim, and covered with gauze, and through them the air circulates.

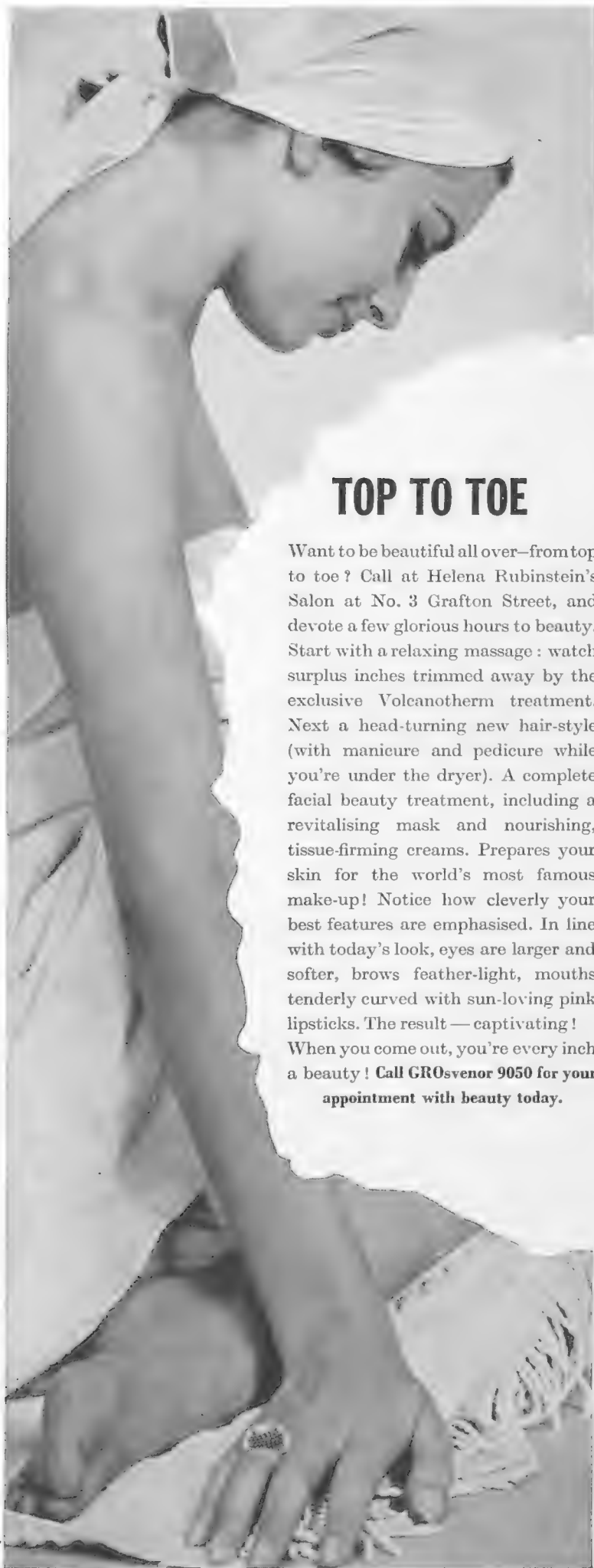
The engine itself is a Vee-8-cylinder, at present with push-rod operation but later to have an overhead camshaft to each bank. Its capacity is 4.2 litres and it develops upwards of 350 b.h.p. in its amidships position just behind the driver. From here the power is taken to the giant-size back tyres (7.25 x 15) made by Dunlop at Birmingham. The wire wheels come from a Milan firm but the disc brakes (11½ ins. diameter on all four wheels) are by Girling and the linings by Ferodo. The clutch is British, too, from Leamington Spa,

but the "transaxle" (four speed transmission with axle unit in an aluminium housing) is from Modena, Italy. The instruments are by Smiths of Cricklewood and the electrical equipment by Joseph Lucas, except for the all-night drive in the Le Mans race, when French headlamps with iodine vapour bulbs are being fitted. With various other components coming from Germany, Wales, California and Coventry this Ford GT is about as international as any car has ever been.

It is, of course, one thing to build a racing machine and another to make it win races; the organization behind it on the track must be specialized, too. Fords have given the job to that old hand John Wyer, who formerly handled Aston Martin affairs in the speed line. He is putting Bruce McLaren and Phil Hill in the driver's seat on its first outing at Nürburgring on 31 May, and was over at Le Mans last weekend when entrants in the 24 hours' race had their trial runs.

The circle is completed as Ford goes back to the circuit again, for the founder of the firm turned racing to good advantage in the early days. Henry Ford I, who made his

first self-propelled vehicle in a backyard workshop in Detroit in 1896, only achieved real fame after he left his job with Edison to devote all his time to constructing racing cars. In 1903 he drove an 80 h.p. monster at the then incredible speed of 94 m.p.h. on an ice-covered lake. The fame his racing cars achieved enabled him to found the Ford Motor Company in 1903: it began with \$28,000 in cash put up by a dozen stockholders, all of whom were eventually to see their original investment multiplied many thousand times. For the first five years of the firm's existence it was very much like any other small and struggling auto manufacturer of the era. In 1906 the big 6-cylinder Model K was produced, selling for \$2,500, but Henry Ford was already thinking about a low-priced, volume-made car and marketed the Model N, which can be considered the immediate predecessor of the famous Model T, or "Tin Lizzie." More than 15 million of the latter were turned out up to December 1927, when the Model A superseded it, the record day's production being on 31 October, 1925, with 9,109 in the 24 hours. Even in 1964 that would not be considered at all bad going!



TOP TO TOE

Want to be beautiful all over—from top to toe? Call at Helena Rubinstein's Salon at No. 3 Grafton Street, and devote a few glorious hours to beauty. Start with a relaxing massage: watch surplus inches trimmed away by the exclusive Volcanotherm treatment. Next a head-turning new hair-style (with manœuvre and pedicure while you're under the dryer). A complete facial beauty treatment, including a revitalising mask and nourishing, tissue-firming creams. Prepares your skin for the world's most famous make-up! Notice how cleverly your best features are emphasised. In line with today's look, eyes are larger and softer, brows feather-light, mouths tenderly curved with sun-loving pink lipsticks. The result — captivating! When you come out, you're every inch a beauty! Call GROsvenor 9050 for your appointment with beauty today.

Helena Rubinstein BEAUTY SALON

HELENA RUBINSTEIN 3 GRAFTON STREET LONDON W1 • PARIS • NEW YORK

HELEN BURKE

DINING IN

AFTERMATH OF A JOINT

Whenever a joint of meat is served there is bound to be some left over, and the way this is handled depends very much on ingenuity and inventiveness. One dish depending on "the rest," which I never tire of when holidaying in the south of France, appears on the menu of my favourite hotel as SALAD NICOISE, an hors d'oeuvre. For a main dish for four, thinly slice $\frac{1}{2}$ to $\frac{3}{4}$ lb. of roast or boiled beef. It pays to marinade it in a French dressing. Rub the inside of a basin with a cut clove of garlic. Add $\frac{1}{2}$ teaspoon of dry mustard and gradually work in 6 tablespoons of olive oil and 2 of tarragon vinegar. Add salt and pepper to taste, remembering that the meat is already seasoned. Lay the slices of beef in a shallow dish, sprinkle the dressing over them and leave for a half-hour or so.

Lift out the slices, one at a time, and drain them well back into the dish. Arrange them, overlapping, on a platter large enough for them and the remaining ingredients.

Have ready new potatoes to your liking, freshly boiled in their jackets, peeled before they have cooled and sliced hot into the marinade. Lift them out, drain and arrange them around the meat. Also arrange 3 sliced, peeled, firm ripe tomatoes and, if you have them, some cooked French green beans and/or cold boiled new carrots—whole if tiny or sliced if a little larger.

Now add to the remaining dressing chopped chives and tarragon or parsley to taste. (It is more than likely that a little more oil and vinegar will be required.) Spoon this over the vegetables and the dish is ready. To make it even more substantial, and if you like the combination, drain and dry 4 anchovy fillets. Form each into a circle and place it on a quartered, hard-cooked egg.

When it comes to left-over poultry, here is another dish which you could very well give to guests. At Easter I roasted a 13 $\frac{1}{2}$ -lb. turkey, and that is a lot of meat for a small family. It came back every few days in one guise or the other and I always enjoyed it and hope the others did, too.

For turkey (or chicken) in a creamy wine-mushroom sauce,

for 4 persons, thinly slice $\frac{1}{2}$ to 1 lb. of the white meat and place it in a non-stick pan or a normal pan very slightly smeared with butter. Strain over it at least $\frac{1}{2}$ pint of giblet stock, beautifully flavoured in the usual way. Add also 4 to 6 tablespoons of white wine so that the meat is covered. (I used an inexpensive Yugoslav Riesling.)

Cover with dampened grease-proof paper and gently heat through, but do not boil.

Gently simmer a little less than 1 oz. of flour in 1 oz. of butter, without colouring it. Remove and cool a little. Whisk the stock from the turkey or chicken into it. Simmer for a few minutes to cook the flour then pour this sauce over the meat and keep it just under boiling point while you very gently sauté 2 oz. of sliced unpeeled unopened white mushrooms in a little butter and add them. Finally, add 2 to 3 tablespoons of cream or rich top milk and heat through, tipping the pan this way and that.

For STUFFED CABBAGE LEAVES, make the meat mixture first mentioned, but drier, reserving half the sauce for later on. Add to the meat 2 to 3 tablespoons of cooked rice.

Wash 8 to 12 Savoy cabbage leaves. Cover them with boiling water and leave for 5 minutes to make them pliable. Drain and dry them. Divide the mixture between them. Roll up and turn in the ends to form into "packages." Place them close together in one layer in an oven-dish, spoon the remaining sauce over them and bake for 30 minutes at 400 degrees Fahr. or gas mark 6.

Now for a savoury, CREME LORRAINE. Grill two rashers of rindless streaky bacon until crisp. Crumble them. Grate 3 oz. of Gruyère and Parmesan, half-&-half. Heat $\frac{1}{2}$ pint of cream and stir the cheese into it until melted. Remove and add the bacon, some freshly milled pepper and a few grains of Cayenne. Beat 1 to 2 egg yolks into the cooled mixture, then gently fold in the whipped whites. Turn into 4 to 5 buttered individual soufflé dishes or ramekins and bake for up to 10 minutes at 425 degrees Fahr. or gas mark 7.



Mailed fist...velvet glove

Drive the Iso Rivolta and other high performance cars lose something by comparison. The Iso is the premier sports saloon of Italy—a giant among giants. A standing $\frac{1}{4}$ mile takes only 15 seconds, and one second later the Iso is cruising in excess of 100 mph. Top speed is over 150 mph.

But it is not its unique performance alone that distinguishes the Iso. For this car destroys the fiction that a sports saloon must unmercifully cramp rear passengers and provide inadequate luggage space. The Iso is a genuine four-seater and gives hitherto unknown comfort to rear passengers.

If you are in the market for a car costing around

£4,500, you will be interested in trying the Iso. Points to note are: 340 bhp Chevrolet Corvette V-8 engine; light alloy body by Bertone; all synchromesh 4-speed gearbox (which is considered by some experts to be a model of its kind); big Dunlop servo assisted disc brakes all round; leather trim, automatic windows and all the other luxury features you expect in a car of this class.

The sole concessionaire in Britain for Iso Rivolta is George Abecassis—the man who specialises in importing the ultra-prestige cars of Europe. Telephone him at 'Walton-on-Thames, Surrey, 20404 for a test drive. But don't be disappointed if afterwards your own car seems a little slow.

InterContinental Cars Limited, New Zealand Avenue, Walton-on-Thames, Surrey, or Continental Cars (Maidenhead) Ltd., 264, Windsor Road, Maidenhead, Berks.



150 mph performance... Bertone coachwork... superb luxury. The Iso is surely the world's finest genuine four-seater sports saloon.

Chilprufe

First for Quality



COURTELLE/WOOL
Completely machine washable

Vest sizes: 34" to 44"
Price 32/6

Trunks sizes: 34" to 44"
Price 25/-

PURE SEA ISLAND COTTON

Singlet sizes: 34" to 50"
Price from 16/6

Briefs sizes: 34" to 48"
Price from 16/6

Please write for fully illustrated leaflet, Dept. T.1

CHILPRUFE MILLS LEICESTER

DAVID MORTON

MAN'S WORLD

PRACTICAL PIRATICALS

I haven't actually cut through any trees, but there are signs that the sap is rising. There are signs, too, that Nelson's blood is raising the national pulse. Moss Bros. have had some very practical, seaworthy sailing wear specially made for them by Solent. From foul weather storm coat to a towelling shirt and dinghy shorts, the complete range covers just about any sort of sea-going activity. Solent's "Flica" suit is a good example of the practical designs. Made of very heavily proofed four-ounce nylon, it has a heavy duty nylon zip, guaranteed non-corrosive. There are naval-pattern wind-cuffs and roomy patch pockets which don't get water-logged thanks to Velcro touch fastening—that ingenious teazle-like surface that clings to its partner until it's torn away from it. The over-trousers for "Flica" are chest height, with press-stud fastening at the ankles and a seamless panel to form a seat patch. Anyone who's sat on a wet thwart for any length of time, or hung over the side of a dinghy at racing speed, will know how useful that is. The smock draws tight with a waist-cord and is cowlled, so with the high trousers, and closed cuffs and ankles, the sea should be kept pretty much at bay. The complete suit costs £10 16s. 9d. but the smock and trousers can be bought separately, in pale blue, navy or yellow.

Solent's one-piece suit was proved seaworthy in the Off-shore Powerboat Race, which is a rugged test of clothes as well as men and boats. It's made of the same proofed nylon, and also has storm cuffs and Velcro-fastened breast pockets. It fastens with two zips for weather-proofness, and costs £9 18s. in royal or yellow.

Two sea smocks are on offer—one with a lace-up fastening at the neck, two special double flap pockets and the same naval-style storm cuffs, in yellow and navy, at £5 12s. The other smock has a zip-across neck fastening, and is lined with fleecy cotton for warmth under the heavy four-ounce nylon; this yellow cotton is visible at the neck for casual wear, but once at sea the neck can be closed up, an optional button-on hood added and the draw-string at the waist tight-

ened. There is a kangaroo pouch sort of pocket across the chest, fastening with another of Solent's non-corrosive zips in red or navy, £5 15s. 6d.

As an alternative there is the storm coat. Solent consider theirs the ideal foul-weather garment, and it looks good relaxed. Fastening is a nylon zip and buttons, with a wrap over flap; it can be buttoned up to the neck, with a high collar there are two large, flapped pockets, and the useful storm cuffs; in yellow and navy, £9 16s.

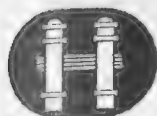
Moss Bros. sell all this sailing wear and more—and I think at least two of the other garments in the Solent range are likely to pop up miles from any water. Their shore coat would be envied by many motorists—it's in heavy navy blue Melton cloth, dashing lined in scarlet satin, double-breasted, fastening with black buttons bearing anchors, and has side-vents. The big collar looks just as good lying flat or turned up against the weather; £7 12s. 6d.

I can't see the towelling shirt being confined to dinghy sailing, either. These shirts are very piratical, in broad red or navy stripes, horizontal, and at 34s. 9d. likely to be snapped up and worn on the beach—the towelling makes them perfect for after a swim. If they are to be worn for the sport that Solent cater so well for, they might be teamed with dinghy shorts in royal blue nylon, backed with white knitted cotton for warmth at 49s.

Finally, Solent's trawler smock—and it's not absolutely necessary to work on a trawler before wearing one. These are in navy cotton duck, and have a wood toggle fastening at the neck, a cord waist belt and two pockets, £3 5s. A similar garment with a different function is the Quay shirt, made of a cotton material foam-backed for lightness and warmth. It has a high stand collar, toggle fastening, and costs £5 19s. in putty or navy.

Dates for yachtsmen

Clyde week:
27 June-4 July
International Dragon Class—
Edinburgh Cup; Cultra,
Co. Down. 20-25 July.
Cowes week:
1-9 August
Torbay Fortnight:
15-29 August



Hanstown Chelsea Caterers

The best gift of all . . .

... for a friend or relative, at home or overseas . . . a subscription to TATLER! 52 issues plus the magnificent Christmas Number—a splendid gift that is a constant reminder of you as it arrives week after week. And we enclose a greetings card, with the first issue, giving your name as the sender. The cost: £7-14-0 (overseas £8-10-0). Just ask your newsagent or write to The Publisher, Tatler, Ingram House, 13-15 John Adam Street, Adelphi, London, W.C.2, enclosing your cheque.

Irish Mist Gold Medal Winner

IRELAND'S LEGENDARY LIQUEUR

FROM YOUR WINE MERCHANT
52/- per bottle
27/- per half-bottle
4/8 per miniature

ALSO AVAILABLE IN GOOD
HOTELS AND RESTAURANTS

In case of difficulty in procuring supplies write to
Sole Agents:
GRIERSON, OLDHAM & ADAMS LTD.
25 HAYMARKET, LONDON, S.W.1

From Italy . . .

Tailored knitted
Blazer.
Navy Blue only.
Sizes: Small, medium,
large. £8.18.6.



Ladies Department

27 OLD BOND STREET · LONDON · W.1

Telephone: HYDe Park 2276/9



... for Elegance and Ease ...

Lancina
by
RANGONI of FLORENCE
from
RANDALL
of Piccadilly

In White or
Sherry Beige
£5/9/6



RANDALL & JOHN PLANT SHOPS

INCLUDING WEST END AND CITY— REGENT STREET · POULTRY

POST ORDERS TO — H E RANDALL LTD HEAD OFFICE NORTHAMPTON

Suede Flair &
Leather Flair
Ties
of

Pittards

spongeable luxury
suede or glace leather
Available at all
branches of

HORNES
of London
throughout London and
the principal cities.

ALBERT ADAIR

ANTIQUES

BRONZE-AGE REVIVAL

Small scale bronze statuettes were popular in classical times, but their revival in the forms familiar today was a triumph of the Italian Renaissance. Setting aside any desire to emulate classical antiquity, these bronzes offer tremendous aesthetic possibilities for the discriminating collector, as they are designed to be handled and contemplated. One of the most important factors in the appreciation of a bronze is the surface texture or patina ranging from the rich, soft, black surfaces of Riccio in the early 16th century to the crisp, clean finish of his contemporary Antico, or the subtle lacquers of the 17th and 18th-century masters.

The last 10 or 15 years has shown a considerable change in taste particularly towards collecting small scale bronzes. Before the last war the emphasis lay firmly in the productions of the 15th and 16th-century Italian masters, but now, following the general reassessment of mannerism and the baroque, there is a considerable demand for fine examples of later bronzes, both Italian and Northern. One might almost say "at last" because many of the late mannerist and baroque masters went out of fashion shortly after their lifetimes and have had to wait until the last few years to be fully appreciated again.

To demonstrate these points I have selected a late mannerist example (*circa* 1600) by permission of Frank Partridge & Sons, and, as I am a great believer in encouraging the younger generation in their appreciation of the arts, a baroque bronze by Soldani from the small collection of 26-year-old Peter Cannon Brookes, a student at the Courtauld Institute.

The mannerist figure of a woman combing her hair is a

late cast after one of a group of four bronzes in the Frick Collection in New York and may be identified as the work of an Italo-Flemish master. She bears a close resemblance to one of the figures on the Hercules Fountain in Augsburg by Adriaen de Vries and it is tempting to ascribe this group of bronzes to his workshop. The remainder of the group, however, are not paralleled on the fountain and the ascription must remain tentative.

The back view of the piece is of special interest, as it emphasizes both the soft surface handling and the complicated planning of the figure, as a result of which no single viewpoint is all-revealing. This slightly restless quality is characteristic of all mannerist sculpture and is in contrast to the clearly defined directional quality of the Soldani and baroque sculpture in general.

The male bronze by Massimiliano Soldani-Benzi (1658-1740), is of an ideal classical figure contemplating a vase and has a second version in the gallery at Cassel in Germany. The model has been compared by Klaus Lankeit to a series of Roman Emperors executed by Soldani in 1695 for the Liech-

tenstein family, now at Vaduz and on this basis has been dated to *circa* 1680. Soldani was born in Florence and like so many late baroque sculptors in Italy his style derives eventually from that of Bernini though this is not so apparent in the present example, where he is following closely an antique prototype. However, together with G. B. Foggini, Soldani marks the highest achievements of Florentine baroque sculpture, while also as in this instance, he looks forward to the Neo-classicism of the late 18th century. Those anxious to enlarge their acquaintance with these fascinating small bronzes will find a visit to the British Museum rewarding.



A mannerist figure cast after one of four bronzes in the Frick Collection, New York



A bronze by Massimiliano Soldani-Benzi (1658-1740)



I LOVE
GASTON
de
LAGRANGE

so distingué

(anyone who's anyone in France
knows Gaston de Lagrange!)

3 Star and V.S.O.P. Cognac



WAYS TO CHOOSE
YOUR PERFECT HOLIDAY...

EASTBOURNE

BURLINGTON & CUMBERLAND HOTELS

Between them unmatched for comfort and service in this delightful resort. Both facing the sea and beach. Here you will find an individual and personal atmosphere, in up to date surroundings.

Tel: Eastbourne 2724 & 4200

BOURNEMOUTH SAVOY HOTEL

...set amid splendid grounds, offering you magnificent views across the bay. The last word in comfort and cuisine and the latest in modern appointments. Private bathrooms and sun balconies.

Tel: Bournemouth 20347

NEW FOREST

BALMER LAWN HOTEL,

Brockenhurst... A gem, set in the middle of country scenery! Fishing, hunting, golf, riding, tennis and squash are here in abundance. Plus the latest in hotel comfort! A pleasing combination of luxury and moderate tariff.

Tel: Brockenhurst 3116

LONDON

COBURG HOTEL, Hyde Park

...offers the convenience of a central hotel, overlooking acres of parkland! Within minutes of all London's points of interest; yet after a superb meal in the restaurant, you can enjoy a quiet evening stroll in the Park.

Tel: BAYswater 3654

Write or phone The Manager of the Hotel of your choice or Myddleton Hotels & Estates Ltd., 129 Bayswater Rd., London, W.2. Tel: PARK 2748 for free coloured brochures.



MYDDLETON HOTELS

WHERE COMFORT AND SERVICE GO HAND IN HAND

Classified advertisements

Rates: 1/- a word (minimum charge 13/-) Box number 1/6. Semi-display £4 per column inch. Series discount: 10% for 6, 20% for 13 insertions. Please write advertisement in BLOCK letters and send with remittance to Tatler (Classified Advertisements), 13-15 John Adam Street, Adelphi, London, W.C.2 (TRA 7020). Cheques &c. payable to Illustrated Newspapers Ltd.

PERSONAL

GENEALOGICAL Family history and Heraldic research and artwork. Achievements Ltd., 58 Northgate, Canterbury, Kent.

£100 MIN. PROFIT PAID for Antique COLT Revolver weighing over 4 lb! All old COLTS and similar revolvers, Dueling Pistols, Muskets, Rifles, Cannon, etc., bought at the highest prices. Kesterton, Townsend Street, Cheltenham. Phone 25882.

"HOW TO FIND US" maps prepared. A. Fyfe, Bourne Chambers (J), St. Peter's Road, Bournemouth 25226.

INCUBAL SCHOOL OF DESIGN. Ten-week concentrated lecture courses in Interior Design (classical and modern) architecture, furniture, antiques. Also practical design classes. Next course begins 5th October, 1964. Details: 10 Milner Street, S.W.3. KNightsbridge 0568.

IMMEDIATE ADVANCES, £50 to £10,000. No security. **REGIONAL TRUST LTD.**, 8 Clifford Street, New Bond Street, W.1. Telephones REG. 5983 and REG 2914.

FREE—"Know-How Guide to Writing Success". Full details of No Sales—No Fees training. Free "Writer" subscription; two free writing encyclopaedias; B.A. School of Successful Writing Ltd., 124 New Bond Street, W.1. MAY 4176.

RUSH MATING made-to-measure 21-sq. ft. RUSH Seated Italian Chairs 9 gns. a pair. "Carvers" 8 gns. each. Rockers 14 gns. each. FOAMTREAD Carpet Underlay 54 in. 6/6 yd., Dept. TAT 52 ROOKMOOR MILLS, STROUD. GLOS.

YOUNG LADIES sharing Flats can also share a refrigerator from REFRIGERATOR RENTALS. TER 9794.

PERSONAL

ATTRACTIVELY DESIGNED slim-wear in Latex Rubber and Patent Leather Rainwear. For brochure write to **NATURAL RUBBER COMPANY**, Dept. 7, 6 Middleton Buildings, Langham Street, London, W.1. Tel. MUSEum 6089. Callers welcome.

ENJOY WRITING? Then write for Profit. Send for "Writers' Handbook" (free) detailing countless opportunities for beginner or experienced. Writers' Ring (T), 5 Edmund Street, Birmingham.

SAVILLE ROW CLOTHES. Cancelled export orders direct from eminent tailors Kilgour, Sandon, Huntsman, etc. Suits, overcoats from 10 gns. Ladies' Hunting and Riding Coats, Breeches, etc. **REGENT DRESS CO.** (2nd floor lift), 14 Dover Street, Piccadilly, London, W.1. HYDe Park 7180.

SELL TO CORNELL. Jewellers in Maidstone since 1796, enthusiastic buyers of all jewellery, modern or Victorian, household silver and plate. Will call anywhere and make immediate attractive offer. G. Cornell & Sons Ltd., 12-14 Gabriel's Hill, Maidstone. Tel. 3150.

FASHION your play at the Under 30 Bridge Club. Hon Sec. Bruce Balmer. FRE 8836.

MIGRAINE? Lasting relief has been found. Write ex-sufferer (M.A. Cantab.). Box 651.

JOIN YOUR FRIENDS as a temporary secretary through **STELLA FISHER BUREAU** in the Strand.

LEARN BRIDGE in a happy atmosphere. Personal tuition at home or in class. Mrs. G. BALMER. FRE 8836.

PERSONAL

FANCY DRESS COSTUMES FOR HIRE, Bermans, the Film and Theatrical Costumiers. Specialising in Fancy Dresses for Children. Terms on application Department T.B.25. **M. BERMAN LTD.**, 18 Irving Street, Leicester Square, London, W.C.2.

POEMS WANTED. Send Sample(s) without obligation enclosing S.A.E. to: Dept. TT, Arcadian Agency, Egremont, Cumberland.

MAUNDY SETS, cased coin sets and English crown pieces wanted. R. C. White. 14 Hazelville Road, London, N.19.

INCOME AT HOME

can be earned by writing Short Stories and Articles. During 45 years of personal coaching by correspondence the Premier School of Journalism (directed by top Editors and Authors), 53 Fleet Street, E.C.4, has brought happiness and independence to thousands. Write or phone (FLE 7159—24 hours) for free copy of "You in Print". Why not send us a specimen of your writing for a free criticism without obligation.

LEARN FLOWER ARRANGING at home with a specially prepared Course by Constance Spry. Full details from Institute of Domestic Arts, Dept. 620, Parkgate Road, S.W.11.

ANTIQUE ENGAGEMENT RINGS AND DRESS RINGS are definitely different and so reasonable at Green's Antique Galleries, 117 Kensington Church Street, W.8. Open all day Saturdays.

MAYFAIR DRESS HIRE—Something for all occasions. Phone for appointment now! GRO 4660.

PERSONAL

"DERAPAT" for strengthening weak and thinning hair. Noticeable improvement after regular use, by men and women. Send 30/- for six weeks' supply. "DERAPAT", 91 Kirkgate, BRADFORD 1, Yorkshire.

FRENCH POLISHING of Furniture, Doors, Panelling, Hand Rails, etc., repairs to furniture antique or modern. First class work at moderate charges; estimates free. D. B. Hampson Ltd., 24-26-28 Lower Church Street, Croydon, Surrey. CRO 3364.

PRINTING AT LESS COST than duplicating and what speed! William Kempner Ltd., 36 Brooke Street, E.C.1. CHA 3588.

THERMOTHERAPY, Steam Baths, Massage, etc. Gene B. Loudon, S.R.N., R.M.N., M.A.B.T.H.Y.P. FRE 0873.

LAMP SHADES AT LUMIERE to order, at sensible prices. Specialist service offering quality and distinctive design. 32 Crawford Street, W.1. AMBassador 3599.

CHILDREN'S AND SUB-TEENS' lovely continental couture wear may be viewed in your home, London and surrounds. Box No. 868.

HOLIDAYS 1964. Hate writing letters? Send for a packet of "PREPAIDS"—10 printed letters and 10 stamped envelopes for only 6/6 including postage. Just names and addresses to fill in. Postal orders to "PREPAIDS", 239 Dickenson Road, Manchester 13.

LARGE EMERALD BROOCH or RING urgently required. Box No. 867.

CONTINUED OVERLEAF

PERSONAL

IF YOU WANT beautiful well-fitting clothes made, write Pamela Dare, London, Box No. 810.

JAPANESE ANTIQUES wanted by collector, netsuke, swords, sword fittings, clocks, lacquer, carvings, etc. High prices paid. DENNIS, Abbots Court, 28 Langley Road, Slough.

TELEVISION SCRIPTWRITING can fetch you top money. Postal tuition by top BBC and ITV Producers and Scriptwriters. Write for free copy of "Your Future as a TV Scriptwriter" to Television School, 53 Fleet Street, E.C.4. (FLE 7159-24 hrs.).

NAIL-BITING. End this beauty evil and anti-social habit. New technique. Recommended by Beauty Editors. Booklet 6d. **FILTEX LTD.** (Dept. E.R.), CANTERBURY. (The original Nail Culture Specialists. Established 40 years).

WIGS and all beautiful hair additions. You should consult Arthur of Baker Street. World-famous for solving all your hair problems. Recommended by the National Press. 7 Baker Street, W.1. (WELbeck 3306, 0060), 292 Kensington High Street, W.14. (WESTern 3631/2).

HAIR. Undetectable wigs for Street wear. Ladies or Gentlemen. Private or National Health. Confidential. Labar, 87 Belmont Hill, London, S.E.13.

ADVANCES £100-£25,000 Without Security. **THE EDGWARE TRUST LTD.**, 28 Mount Street, Park Lane, London, W.1. Tel. MAYfair 0751, HYDe Park 6452.

SAILCLOTH CLOTHING by Rockall. Illustrated brochure from Burne's Showroom, Bosham, Sussex.

DEANS VENETIAN BLINDS add a distinctive touch to your home. Deans of Putney. VANDyke 3142.

P.D.N. Exhibition great success. Pictures selling frantically. Meet me Tuesday for celebration. L.M.S. Life's celebrations call for MUMM champagne. Cordon Rouge Extra Dry; or Cordon Vert Rich.

LONDON CLUB has vacancies for town and country members. Moderate subscription. Swimming pool, squash courts, cocktail lounges, restaurant—wine, food and service of the highest standard. Accommodation with private bath. Apply SECRETARY, WHITE HOUSE CLUB, Regent's Park, N.W.1. Tel. EUSTon 1200. Extension 74.

SWIMMING POOLS. Do not let your pool maintenance be a headache this year. Dose early with "Exalgae" which will keep it crystal clear. "Exalgae" has a very high reputation at home and overseas. Your neighbour is most likely using it. Clariloid Chemical Co. Ltd., Wells, Somerset. Tel. 2312.

GEM-SET AND GOLD JEWELLERY. Silverware and plated goods purchased for cash at competitive prices. An on-the-spot offer can be made to personal callers, and postal parcels will receive immediate attention. Send registered post or call, ARMY & NAVY STORES, Westminster, S.W.1. (VICToria 1234).

TOP QUALITY NYLONS—up to 3/5 a pair saved! Best brands. Perfects. Brochure, Shade Card from Nylons Unlimited, Dept. T, Bath.

THINNING HAIR is easily hidden by modern hair work. Private consultations without obligation. Details under plain cover. Wig Artists Ltd., 60 Lower Sloane Street, S.W.1. REGent 0136.

INTERIOR DESIGNER undertakes planning, conversions, colour schemes and choice of furniture and accessories for houses, flats, etc. Part, or complete supervised service. **MARY BILTON LTD.**, 8 Montagu Mews South, London, W.1. AMB 7052.

STAMMERING. WONDER CURE by J. Melrose Clark, 19 Atholl Crescent, Edinburgh. Send stamp for WONDER leaflet.

ANNE GERRARD

27 Bruton Street, W.1

invites you to see her wonderful selection of

MODEL DRESSES, SUITS and KNITWEAR

Also at her BOUTIQUE in the lounge at GROSVENOR HOUSE where they are open until 7.30 p.m. and you will find the latest designs in costume jewellery and the sheerest stockings.

PERSONAL

WANTED. Mink, Leopard and Squirrel coats in any condition. Part exchange, if required. Call or write BENNETT, 19 South Molton Street, W.1. MAY 2757.

CONTINENTAL BOUTIQUE, 20 Brompton Road, London, S.W.1, KENSington 0698, have beautiful international knitwear and suede and leather coats.

KING EDWARD VII'S HOSPITAL FOR OFFICERS (Sister Agnes Founder). This voluntary hospital will be extending its premises at a cost of £300,000. Will you please help us to raise the necessary funds and/or remember us in your will? Treasurer: King Edward VII's Hospital for Officers, Beaumont Street, London, W.1.

VISIT THE SALON of "Raymond Hair Fashions". Individual attention to your personal requirements by an exclusive and highly trained staff in conditions of comfort and hygiene. 7 Tudor Drive, Berry Lane, Rickmansworth. RIC 6972.

COOK AND SERVER Luncheons and Dinners. Phone KNI 4187.

It's MADE AT HOME. If you paint flowers, design textiles. Work taught by post and sold. "E" Textile Studio, 23 Peterboro Road, Harrow.

JEAN CONN

Always something new in off the peg and Couture. Cocktail and evening wear and jewelled separates.

Also Teens and Twenties High Fashion by Ruth Conn.

All models exclusive to us.

36 South Molton Street, W.1. MAYFAIR 0823.

BINOCULARS

BINOCULARS. ROSS 10 x 40 centre focus £19/19/- with leather case. 14 days' free trial. **CHARLES FRANK LTD.**, Saltmarket, Glasgow.

PROPERTY

PRIVACY GUARANTEED (whatever happens to S.E. England) by 1-acre orchard plot foot of Chilterns nr. Princes Risborough. £2,450 o.n.o. Box No. 844.

CRUISES

SAILING HOLIDAYS among the Channel Islands, Brittany, aboard new 40 ft. yacht. Details. Deep Water Sailing, Bedale, Victoria Avenue, St. Sampsons, Guernsey.

TRAVEL

OLYMPIC GAMES, Tokyo 1964. Limited vacancies available on air tours with travel by B.O.A.C. Details from Hunting & Son Ltd., 30 Neville Street, Newcastle upon Tyne, 1.

3 WEEKS IN NEW YORK

FROM ONLY 126 GNS.

including return air fare by Boeing 707 Jet—and 3 weeks accommodation at the fabulous "Shelton Towers", in the heart of New York. Or 1 week in New York plus 1 week in Miami from only 190 gns. including Jet air travel, luxury accommodation in Miami and New York.

SLADE TRAVEL AGENCY LTD.
397 Hendon Way, London, N.W.4.
HEN 0114.

HOLIDAY ACCOMMODATION

YORKSHIRE. XVII CENTURY HOUSE in the pretty village of Killinghall, 3 miles from Harrogate and Knaresborough. Within easy reach of the Yorkshire dales and moors. Superior accommodation. Exclusive attention given to all guests. Elderly ladies and gentlemen, and overseas visitors especially welcome. For brochure please apply to: The Low Hall, Killinghall, Nr. Harrogate, Yorks. Phone: Ripley 300.

SOUTH CORNWALL. MOORSHILL GUEST HOUSE, ST. BLAZEY. Near beaches and golf course. Ideal touring centre. PAR 2368.

CORFU, GREECE: Young Englishwoman, now in London (returning Corfu June), offers personally selected holiday houses on this fabled Island. Box No. 869.

HOTELS

SOUTHEAST. CASTLE PARK HOTEL, on SEA FRONT. LICENSED. NEWLY OPENED. Excellent accommodation and cuisine. Car Park. Open all year. Portsmouth 26708.

KESWICK 4 miles. **SWAN HOTEL**, A.A., R.A.C., Fully licensed. Noted for good food and hospitality. Tel. Braithwaite 256.

TORQUAY'S NEWEST MEDIUM SIZED LUXURY HOTEL. Magnificent views. First-class comfort, cuisine, wines and personal service. Colour brochure on request. **ASTRA HOUSE HOTEL**. Tel. 7612/3.

LANREATH BY LOOE, S. Cornwall. **THE PUNCH BOWL.** Charming old-world inn with all modern comforts. Central heating. Private bathrooms. Best of English catering. Also luxury holiday flats. Tel. Lanreath 218.

BARTON-ON-SEA, nr. Bournemouth. **VENTANA HOTEL**. A.A. & R.A.C. A small exclusive hotel on sea edge, 2 minutes golf, course. Highly recommended for its cuisine and comfort. Brochure on request. New Milton 1309.

LAZY LUXURY! Excellent Eating! Splendid Service! Guaranteed at the **GEORGE HOTEL**. Yarmouth, I.O.W. Tel. 331. Overlooking the Solent.

PERTSHIRE. MORENISH LODGE HOTEL, Loch Tayside, Killin. 200 feet above Loch Tay. 12 bedrooms. H. & C. Two lounges. Smoke room; sun verandas. Fully licensed. Central heating. Log fires, fishing, climbing, golf, T.V. Terms 10 to 12 gns. per week. Write T/WB or phone 258 for brochure.

CORK. ASHBOURNE HOUSE HOTEL, GLOUNTHAUNE. Elegant home of famous 21-acre Ashbourne Gardens. Central heating. Licensed. 14 bedrooms. Golf 1 mile. Cork 7. Brochure. Phone Glanmire 150.

RELAX, in your own beautiful Country. Sunshine and Peace, superb views and Sheltered gardens. Modernised Georgian Manor, away from roads and traffic noise, within five minutes motoring from the City of Bath. Ground floor suite. Fine rooms with or without private bath. Central heating. Restaurant service. Licensed. Free parking. Combe Grove Hotel, Monkton Combe. Combe Down 3341.

TORQUAY. CRESTA PRIVATE HOTEL. A.A. listed. 2 minutes Promenade. Highly recommended. Personal supervision. Mr. & Mrs. Coad.

LOCH AWE HOTEL, magnificently situated by Ben Cruachan (3,689 ft.) in unspoilt surroundings with finest view in the West Highlands. Ideal centre for touring HISTORIC ARGYLL—easy reach Oban. Excellent facilities for fishing and recreation. Direct sleepers from Euston to Loch Awe Station. Brochure, map of district on application or Tel. Dalmally 261.

GLOUCESTER HOTEL WEYMOUTH

Famous since George III's reign for comfort, cuisine and "cellar." Sunnily positioned overlooking Weymouth Bay and always in season. A.A. 3-star. Tel. 404.

INGLETON HOTEL, WESTGATE-ON-SEA, KENT

Magnificently situated closest to sea and sands. Fully licensed family hotel, 34 bedrooms, pleasant lounges, bars, dancing, good food and wine. Resident Proprietors cater specially for children. Terms 10½-17 gns. Thanet 31317.

The new ACTON'S HOTEL KINSALE, CO. CORK

re-opens June 1st Famous for fishing

Tel. 72135

For modern comforts and old-world Courtesy THE SHELBORNE DUBLIN

Traditionally Ireland's best

Tel. 66471

HOTELS

ADELPHI HOTEL, EAST CLIFF, BOURNEMOUTH. R.A.C. *** A.A. Excellent cuisine. Late Dining Service. Fully licensed. Two bars. Dancing. 60 bedrooms all with private bathrooms and toilets. Comfortable lounges. Tel. 26549.

BOURNEMOUTH, BRANKSOME COURT HOTEL. A.A. *** R.A.C. Licensed Bar. Few minutes from Beach. In 3½ acres parkland. 60 centrally heated bedrooms and private bathrooms. Day and Night Service. Finest Cuisine. Golfing, Boating, Water Skiing. Brochure. Tel. Canford Cliffs 77234.

TROON, Scotland. **THE MARIN HOTEL.** Overlooking two Golf Courses and without equal on the West Coast of Scotland. Luxurious suites. Private baths. Superb cuisine. Illustrated brochure available. K. Vilvandre, Director. Tel. TROON 980.

WYE VALLEY. Country mansion with superb views. Large rooms, excellent food and wines. Swimming pool. A.A. recommended. Glewstone Court, Ross-on-Wye.

MALVERN, IN THE ELGAR COUNTRY. Charming hotel, magnificently situated on hills. Unrivalled for touring, walking or just lazing. Absolute peace and delicious food. From 10 gns. Also holiday cottage available. Brochure from: Cottage in the Wood Hotel, Malvern Wells, Worcs. Tel. Malvern 1460.

SUTHERLAND HOUSE HOTEL, HYTE, KENT. Close to sea. 40 bedrooms tastefully refurbished. Central heating. Electric fires. Garage, T.V. Lounge. A warm hotel with excellent Menus. Telephones Hythe 97871 and 66200.

HOTELS ABROAD

ITALY. HISTORIC HOTEL LAIGUEGLIA, recently modernised. Riviera dei Fiori, offers unusually peaceful holidays, private sandy beach, family atmosphere, outstanding food. For information/reservations write: Personal Representative, Box No. 334.

HOTEL PEZ ESPADA, Torremolinos Sunny Coast, Spain. The leading de luxe hotel. Best location on the beach.

BOOKS

ANY BOOK reviewed in the National Press obtained promptly. Personal service from Dept. TAL, Counsellor Books Ltd., 323 Upper Street, London N.1.

FLOWER ARRANGEMENT

THE CONSTANCE SPRY FLOWER SCHOOL: full-time Diploma and Certificate Courses; also short afternoon and evening courses in flower arrangement for the home. Full details from the Secretary, 98 Marylebone Lane, W.1. (HUNter 2271).

GARDENING

EXPERT FENCING. All types supplied and erected by skilled erectors; Chain Link, Post and Rail, Close Board, Interwoven. Phone Uxbridge 36480 or 34145 for our representative to call. Elsdon (Fencing) Ltd., Oxford Road, Denham, Bucks.

THE "OSCROFT" METHOD of growing Dahlias in our illustrated catalogue. One shilling please to Oscroft's Dahlias Nurseries, Sprotborough, Doncaster.

FOR SALE

ASTRONOMICAL TELESCOPES, brochure on request from actual maker. We will purchase for cash, or exchange microscopes, telescopes, surveying and navigational instruments—age immaterial. **CHARLES FRANK LTD.**, Saltmarket, GLASGOW. Phone BELL 2000.

CONNOISSEURS AND COLLECTORS

RESTORATION AND CONSERVATION of the ANTIQUE, bronzes, ceramics, enamels, ivories, tortoiseshell, mother of pearl, objets d'art, etc. **G. GARBE**, 23 Charlotte Street, London, W.1. MUSEum 1268. Founded 1770.

moment of fashion—age of beauty—time for Braemar

BRAEMAR



BRAEMAR

ARANDA: Two-piece suit in Geelong super-Lambswool with detachable scarf collar. Sizes 36'–42', about 13 gns. Jacket alone about 6 gns. In many colours Braemar Knitwear Ltd. Hawick, Scotland



THE ROVER 3-LITRE COUPÉ—SILENT POWER IN COMPLETE LUXURY

Rover engineers have developed the Coupé from the 3-Litre Saloon, the car that has such an enviable reputation for high performance and reliability—proved again and again in the toughest international rallies. The Coupé has been designed especially for the owner-driver who wants individual luxury and performance from his motoring. The lines are low and sleek—and there are four armchair-comfortable, deeply-moulded

individual seats, the front two reclining. The powerful 6-cylinder, high-output engine lets you cruise effortlessly at very high speeds. And the roadholding and braking capacity match the performance whatever the road. The Rover 3-Litre Coupé makes you wish the journey was longer. *Manual Model: £1,536.10.0 plus p.t. £320.13.4. Total £1,857.3.4. Automatic Model: £1,588.0.0 plus p.t. £331.7.11. Total £1,919.7.11.*

SWIFT, SILENT POWER
AND SPACIOUS LUXURY

ROVER
3-LITRE MOTORING



The Rover Company Limited • Solihull • Warwickshire
London Office: Devonshire House, Piccadilly Makers of fine cars and the world-famous Land-Rover





'The Bath Festival': an interpretation in gouache by Julian Trevelyan, eminent painter and etcher, and tutor in the print-making department at the Royal College of Art

Yehudi Menuhin talks Bath

"The Festival is like the prince who brings the sleeping princess to life. Bath is the princess, beautiful but inanimate. Its abbey, churches, halls and beautifully proportioned open spaces wait to be transformed by the magic of music... Bath is like the violin because the violin is simply an object, the most exquisite and beautiful in the world, until it is set in vibration. And as the shape of, the spaces within, the violin give the character to the sound, so the shape and space and beauty of the buildings in Bath give character to the Festival and to the music. That perhaps is why there is a natural communion between the violin and Bath and why we, the musicians, love Bath."



A FEW FACTS: Festival starts June 4th, runs to June 14th with a town-ful of attractions, afternoon and evening (and some mornings, too). The Festival programme, from your regular ticket agent, specifies appearances of artists as various as Julian Bream, Margot Fonteyn and Rudolf Nureyev, Emlyn Williams, Victoria de los Angeles, Margaret Rutherford, Johnny Dankworth, John Betjeman—to mention only a few. Not only music but dance, recitations, special exhibitions, programme of films of outstanding merit—and genial entertainments and evening dances—make the Bath Festival an occasion of all-round, all-out interest and satisfaction. And BP will be there too—with service and smiles all the way.

**BP IS THE KEY
TO BETTER MOTORING**

(and to seeing better theatre, too)



NEWS FROM MILAN!

The famous **ALFA ROMEO SPIDERS** are now not only better—the Giulia 1600 Spider is cheaper as well! Important improvements include disc brakes all round on the 2600 Spider . . . front-wheel disc brakes on the Giulia 1600 Spider . . . both models are now imported with **RIGHT HAND DRIVE FROM THE FACTORY**. With the big price reduction on the Giulia 1600 Spider, these magnificent cars now more than ever combine outstanding value with true high performance. The first new Spiders have just been delivered to Chipstead Motors Ltd. Arrange a trial run **NOW** with—

CHIPSTEAD MOTORS LIMITED
Exceptional cars—and the service they deserve
142 Holland Park Avenue, London, W.11. PARK 3445/7

Sole Distributors for London, Middlesex, Kent, Essex, Cambridgeshire, Suffolk and Norfolk.



ALFA ROMEO 2600 SPIDER (above)

Brilliant race-bred 6 cylinder 2,584 c.c. engine—over 125 m.p.h. top speed, and effortless fast long-distance touring. Disc brakes all round. Factory-built *right hand drive*. Two comfortable rear seats. Coachbuilt body by Touring (with hard top available). The car for the sports car connoisseur.

£2,066 (plus P.T.
£430.19.7)

ALFA ROMEO GIULIA 1600 SPIDER

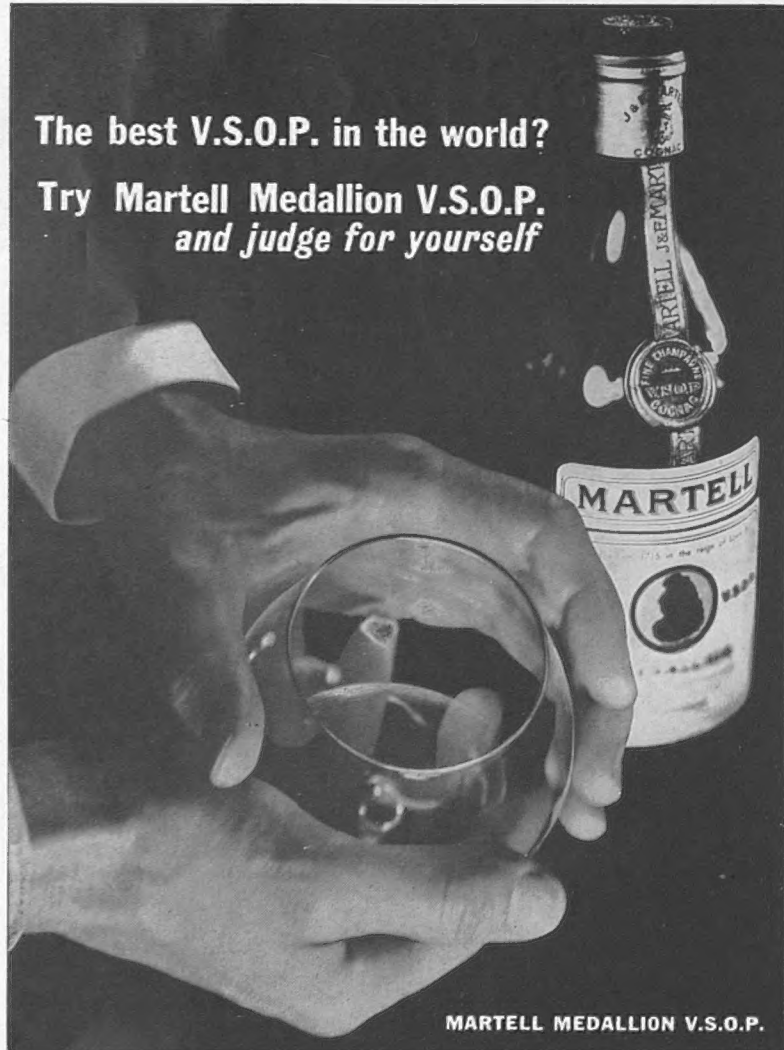
A 2-seater sports convertible with coachwork by Farina. The extremely sporting 4 cylinder 1,570 c.c. engine develops 106 h.p. at 6,200 r.p.m. giving a speed of over 107 m.p.h., and outstanding acceleration. Now with factory-built *right hand drive*, and front-wheel disc brakes. Hard top available.

£1,155 (plus P.T.
£241.3.9)



CHIPSTEAD

The best V.S.O.P. in the world?
Try Martell Medallion V.S.O.P.
and judge for yourself



MARTELL MEDALLION V.S.O.P.

Part of our great British Tradition



Christ Church, Oxford

Fine Tailoring and PURE NEW WOOL

For generations, Christ Church has been one of the symbols of the British way of life, and, in a similar way, Keith & Henderson have become known through the years as suppliers of the finest cloths to Bespoke Tailors the World over.

Always ask for Keith & Henderson patterns by name at your Tailors, or call and see sample lengths of our ranges of glorious Worsteds, Tweeds, Overcoatings and other cloths at any of our Showrooms.

Keith & Henderson
Woollen Merchants of London



SHOWROOMS: 12 Savile Row, London, W.1. (REGENT 1576)
Airedale Hse., Albion St., Leeds, 1. (Leeds 24698)
144 St. Vincent St., Glasgow, C.2. (Central 1289)

DISTRIBUTORS OF REID & TAYLOR WORSTEDS

RESTAURANTS

THE WITLIES INN. Compton, nr. Guildford, STEAKS are back at The Witlies. Our delicious charcoal grills and spits. Fresh Lobster and various and home-cooked dishes are yours for the booking. Open for Lunch and Dinner 7 days a week. Reservations: Godalming 7568.

CAMPANA RISTORANTE, 31 Marylebone High Street, WEL 5307. New Italian Restaurant. Exciting Italian dishes. DINE BY CANDLELIGHT IN ROMANTIC TAVERNETTA. Open (except Sundays) 12 noon to 3 p.m. and 6 p.m. to midnight. Licensed. Good evening parking facilities.

Deliciously French.

Le P'tit Montmartre

Excellent wines, good cuisine, gay decor and the gentle guitar.
Res: WEL. 2992 and WEL. 2482
15 Marylebone Lane, Wigmore St, W.1
Open to 12.30 a.m. (last orders 11.15 p.m.)
SUNDAY EVENINGS 6.30 to 11.30 p.m.

ENTERTAINMENT

THE FUGITIVES, London's greatest beat group, guarantee to make you dance the best in town. We travel anywhere. GRE 5941.

PUNCH & JUDY, MAGIC, Puppets, Ventriloquism for Children of all ages. Tom Kemp. H. Hampstead 2688.

BRIAN KINGSTON FREDERICKS ORCHESTRAS Bands for all social occasions. Tel. PINner 1833, FIELD End 6098.

"PUPPETS IN WONDERLAND"—your child's dream world come true.—Party Hosts, Magicians—CHILDREN'S ENTERTAINMENT BUREAU. MAY 2065.

AT LAST! SOMETHING DIFFERENT for your next party. Sandy Sandford, the Television Entertainer for Birthdays, Weddings, 21sts, etc. Also a specially delightful show for Children that is really different. Full details: Tel. Upper Warrington (dial UAO) 2544, or write: Koorie Cottage, Warlingham, Surrey.

PIET TOVE CAR, London's outstanding children's entertainer. Conjuring, ventriloquism. Punch & Judy, puppets. Any instance, 17B Ballards Lane, N.3. FIN 24.

KEN TAPPEL AND HIS AMBASSADOR ORCHESTRA, playing leading venues; Charity Balls, Ladies' Festivals, Associations, Cabaret Acts, West End Floor-Shows, "Limelight", Church Hill, Purley, BYWoot 2919.

COMING-OUT BALL or a party? Employ the smoothest group in town—beat or moody numbers, vocals, instrumental—we play them all—brilliantly! The Dave Collman 4, 168 Valley Road, S.W.16. Tel. STR 8230.

CHILDREN'S PARTIES. Ernest Castro entertains the eminent. Photographic brochure. 273 Sheen Lane, S.W.14. PROspect 6501.

PRIVATE PARTY CATERING

HUNT Balls, Weddings, Charity and Private dances. FOSTERS ROOMS, 16/17 Small Street, Bristol, 1. Tel. 24644.

DREWETT LTD. OF RUGBY, THE CATERING SPECIALISTS, will be pleased to quote for your special party, coming-out Ball, or Wedding Reception. Personal attention to every party. Tel. Rugby 4171.

ON-THE-SPOT ELECTRICS LTD. will provide your LIGHTING requirements, and this will make just that difference to your function. Flood Lighting, Coloured Lighting effects for HIRE. Direct personal service from our depot at 208 Kensal Road, W.10. Enquiries, LAD-broke 6496.

PORTRAITS

YOUR PORTRAIT painted from photo. Canvas 20 x 18, framed, £90. Baldwin Smith, A.R.C.A., Kenwin Studio, Lt. Shelford, Cambs.

FOR THE EPICURE

SALARAD MAYONNAISE. Fresh lemon juice added. For salads, sauces and sandwiches

CLARETS to lay down. Write T. A. Layton, Wine Merchants, 2a Duke Street, Manchester Square, W.1. WEL 8808.

"WUNDERBAR"

Alcohol-free Rhine Wines

White (dry or medium)
Red (dry or medium)
Drink and Drive in Safety.

7/- per bottle, 81/- per dozen from your wine merchant or write to
SAVERMO Ltd., 1, Crutched Friars, E.C.3.

EDUCATIONAL

THE LANGUAGE TUITION CENTRE'S SECRETARIAL COLLEGE

for Diploma Courses in comprehensive secretarial practice or in combined secretarial and foreign-language training. Full information from the Principal 26-32 OXFORD ST., LONDON, W.1. Telephone: LANGham 1005 & 8005.

BE A REAL BEAUTICIAN. Take a Society of Beauticians' International Diploma. Brochure. DU BARRY—LONDON & NEW YORK LTD., 31a James Street, London, W.1. WELbeck 3711.

RESIDENTIAL SECRETARIAL AND LANGUAGE COURSES. G.C.E. examinations all levels, sports facilities, delightful country near London. Apply: The Principal, Paddock Wood Finishing School, Lightwater, Surrey. Telephone: Bagshot 3252.

OXFORD AND COUNTY SECRETARIAL COLLEGE

34 St. Giles, Oxford.

Tel. 55966.

Comprehensive secretarial training, including English and French shorthand, typewriting, book-keeping and languages. Prospectus on application.

ST. GODRIC'S SECRETARIAL COLLEGE

2 Arkwright Road, London, N.W.3. Tel. HAMpstead 9831. Principal: J. W. Loveridge, M.A.(Cantab.). Resident and Day Students. Variety of courses for a secretarial career available to English and foreign girls. Next term begins 9th September, 1964.

TANTE MARIE SCHOOL OF COOKERY. Woking (4050). Principal: Iris Syrett. One year's Cordon Bleu/Arts Menagers Diploma and three months' Cuisine Courses for girls. Refresher courses in French cookery.

SPEECH & PRESENTATION CONSULTANTS LTD. offer BUSINESS AND PROFESSIONAL PEOPLE immediate highly qualified assistance. Details of training and tuition: 15 Melbury Road, W.14. WESTern 7565.

LEARN GERMAN IN GERMANY at the renowned spa Baden-Baden (Black Forest). Finishing/Boarding School for Girls. Principal Mrs. Sophie von Saint-George. Subjects include modern languages, secretarial training, social education, domestic science, dress-making. Sports: tennis, golf, horse riding, swimming, skiing. Participation in social life: visits to theatres, concerts and places of interest.

Baden-Baden, Bismarckstr. 7.

MARLBOROUGH GATE SECRETARIAL COLLEGE

62 Bayswater Road, LONDON, W.2

First-class training for personal secretarial appointments for well-educated girls. Individual attention. Foreign languages. For prospectus and interview apply Principal, Miss G. T. Wesley. Telephone AMB 3900.

HAND LAUNDRIES

SAME DAY LAUNDRY SERVICE by London's finest Hand Laundry. Ladies' and gentlemen's fineries collected, beautifully hand-laundried, delivered to you the same day, of course without laundry marks. Also One-day, Two-day and Postal Service. For this superb luxury service, telephone EXPRESS HAND LAUNDRY LTD., at 168 Earls Court Road, S.W.5. FRObisher 2345.

INVISIBLE MENDING

INVISIBLE MENDING. Burns, tears, moth damage. Also knitwear and all repairs. QUICKSTITCH LTD., (3) Removed to 26 Carnaby Street, W.1. REGent 1140.

TAILORING

LADIES' AND GENTLEMEN'S own material tailored for only £7/10/-. Send for styles and self-measure form. CRAIG & SMITH, 28 St. Enoch Square, Glasgow.

SHIRTS TO MEASURE from 32/6. Wide choice of patterns from L. Garstang Ltd., 213 Preston New Road, Blackburn.

DRESSMAKING

CHINESE COUTURE. Oriental Fashions. Miss K. Sung, 1 Beauchamp Place, S.W.3. KNightsbridge 5953. Made to measure, ready to wear, clients' own material made up.

MARIA ANDREWS, Couture Dressmaker. Client's own materials expertly made up. From 9 gns. 15 Smithamdowns Road, Purley, Surrey. UPL 1311.

COUTURE DRESSMAKING, tailoring at Boutique prices, also selective Ready-to-Wear specially for larger figures. Hilliers, 48 Maddox Street, London, W.1. MAY 1606.

DRESS AGENCIES

WE BUY GOOD MODERN LADIES WEAR: coats, dresses, suits; large sizes particularly required. Also furs and sheepskin coats. Cash paid, post refunded. Dept. T., Central Buying Depot, 40a North Street, Brighton, Sussex.

VOGUE, BRITAIN'S LARGEST BUYERS, purchase up-to-date day gowns, suits, coats, hats, lingerie. Parcels by post for offer. 59 Kensington Church Street, W.8. WESTern 3291.

HAIRDRESSERS

JOAN WILLIAMS, the specialist for fine difficult hair. Expert cutter, tinter and permanent waver. Restyling no extra charge. 63 Wilton Place, Knightsbridge. BELgravia 5974.

BEAUTY

COSMETIC PLASTIC SURGERY. Faces, Figures, and Feelings, the book that is the how, why and what on cosmetic surgery by Leslie E. Gardiner, surgeon, 33 Wimpole Street, London, W.1. Obtainable from publishers, Robert Hale Ltd., 63 Old Brompton Road, London, S.W.7, at 19/6. Post free.

HARRODS PERFUMERY DEPARTMENT now offers Fortified Esoterica which effectively fades away weathered brown spots on hands and face, enlarged pores and other blemishes, and gives you a clearer lighter skin. Exclusive to us. Per jar 3 gns. Harrods Ltd., Knightsbridge, S.W.1.

FORMULA M.7. A new cream developed by a leading American plastic surgeon to smooth away wrinkles and sagging face and neck. This unique beauty preparation in jars, 5 gns. and 9 gns., is available in this country only at Harrods Perfumery Department, Knightsbridge, S.W.1.

TAKE A TRIM FIGURE into the sun this year! Start now with America's Relax-a-Tron Slenderizing Massage Couch in the comfort and privacy of your own home. Positive results achieved by hundreds of users since its introduction to this country in 1959. Full details without obligation from Lippett Grant, Dept. T, 1 & 2 St. George Street, Mayfair, London, W.1. Telephone GROsvenor 3138.

THE GARLAND SISTERS give personal attention in their new Beauty Salon. Facials, steam baths, Slim-usager couch, Vibrosager belt, massage. 68 Marylebone High Street, W.1. WELbeck 7841.

CORSETIERES

RIGBY & PELLER
12 South Molton Street, W.1
MAYfair 6708

By Appointment to H.M. The Queen
Corsetières

Made to - measure corsets, brassières, maternity foundations. Exclusive French beachwear, sizes 32/52 altered to fit perfectly.

KYNOCH CLOTHS

KEITH SCOTLAND
9 STRATTON ST LONDON W 1

FURS

ARE YOU SELLING OR BUYING a fur coat? We make fair cash offers and we sell near-new furs. Inquiries invited. D. Curwen, Dept. T., 7a Melcombe Street, Baker Street, N.W.1.

OCELOT, LEOPARD AND MINK. A fabulous selection of these and other precious furs in many lovely styles; also made to order at reasonable prices. Personal attention of master furrier HENRY NOBLE. Part exchanges, terms. All day Saturday. REGent 6394.

NOBLE FURS, 183 Regent Street, W.1.

MINK COMPLEX? Quieten a guilty conscience by visiting REMA FURS where you pay manufacturer's prices for all furs. 18 Hanover Street, W.1. MAYfair 9563.

FUR HIRE

HIRE AN ELEGANT FUR for home or abroad, including all mink mutation colours. Special terms for long periods arranged for overseas visitors. No deposit. Confidential service. Full insurance cover. Brochure sent on request. All our furs are for sale. Extended credit terms. TWENTIETH CENTURY FUR HIRERS LTD., 10 PRINCES STREET, HANOVER SQUARE, LONDON, W.1. MAYfair 2711.

VENETIAN BLIND CLEANING SERVICE

VENETIAN BLINDS cleaned and serviced by CONTEMPORARY CLEANERS (VENETIAN BLINDS) LTD. For an immediate quotation plus super same day service telephone FULham 3217 & 1589.

SWIMMING POOLS

RESIDENTIAL SWIMMING POOLS designed, constructed. A. Jenner, Building Contractor, 31 Odstock Road, Swindon, Wilts. Telephone Stratton St. Margaret 3058.

HANDBAGS

CROCODILE HANDBAGS remodelled and relined and crocodile shoes repaired by the very finest craftsmen. Bring or send your handbag/shoes (per registered post) for expert and immediate quotation. W. J. ARNOLD & CO. LTD., 126 Gloucester Road, South Kensington, London.

DOGS

GOOD FOOD MAKES GOOD DOGS. Biscuits & Meals (WHOLEMEAL) 75/- per cwt., 38/- ½ cwt. Luda Puppy Milk, 1 stone 25/-, 2 stones 45/-. Dried Meat, Hound, Terrier & Puppy Sizes, 95/- per cwt., 48/- ½ cwt. ALL carriage paid Home. LUDA MEATIES (Dept. T), LOUTH, LINCOLNSHIRE.

WELLAND VALLEY CAVALIER KING CHARLES SPANIELS. Export easily arranged. Mrs. P. Tregoning, Woodgate Manor Farm, near Bromsgrove, Worcestershire. Telephone Hanbury 275.

DRY CLEANING

SUEDECLEAN LTD. By far the most experienced Suede and Sheepskin Cleaners. 3-Day EXPRESS, 5-Day Postal Service. Dept. H., 30 Baker Street, London, W.1. WELbeck 1967; 57 Beauchamp Place, S.W.3.

SUEDE CLEANING

Suede Coats, Shoes, Sheepskin Coats, Gloves expertly cleaned.

Smooth leather garments also a speciality. Send to:

SUEDECRAFT (LIVERPOOL) LTD.
HAWTHORNE ROAD, LITHERLAND,
LIVERPOOL 20. Phone: Bootle 3924



GOLD TRIANGLE *Bass* for both of us

If you enjoy good food and drinks you will certainly like this specially brewed Pale Ale, Bass Gold Triangle. It is brilliantly clear with a magnificent head and distinctive taste. This superb new beer brings out all that is best in British brewing.

